

**Developing a Sustainable and Holistic
Curriculum Model for GCSE Music in UK Secondary Schools:
Policy, Provision, Practice and Progression**

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Abstract

There is substantiated concern surrounding a narrowing of the KS4 curriculum in the UK. Increasing funding pressures and accountability measures have had a detrimental impact on the provision of GCSE music, which is particularly costly to sustain.

Acknowledging this, there have been increasing calls and recommendations for change, such as in the Incorporated Society of Musicians' 'Music Education: State of the Nation', and ABRSM's 'Music Commission Report'. Situating these recommendations in relation to pertinent socio-economic factors, such as mental health and wellbeing, digitisation and globalisation, this research seeks to develop a sustainable curriculum model from the perspectives of policy, provision, practice and learner-progression. All of which, are crucial in maintaining GCSE music as a subject offer in the UK curriculum.

Accordingly, an examination of existing practice-based research serves to reveal low-cost concepts with the potential to assimilate GCSE music with policy and regulation. The inducted concepts, involving digital technologies, creative-narratives and global partnership-work, will then be scrutinised and adapted, in line with a practice- and learner progression-perspective. These phases involve a cross-referential case study, testing each concept against indicators of intent, implementation and impact, under Ofsted's new curriculum quality model, as well as an interpretive inquiry of progression options in HE and industry. In conclusion, this research proffers a holistically considered curriculum model that prioritises the development of musical agency through purposeful music-making in replicative 'real-world' contexts, as a necessary reform for a sustainable GCSE music offer.

Contents Page

Acknowledgements	2
Abstract	3
Introduction	5
Chapter 1- Context and Literature Review	9
Chapter 2- Inducting Concepts: Policy and Provision Perspective	16
<i>Digitisation and Concept 1</i>	<i>17</i>
<i>Mental Health and Concept 2</i>	<i>21</i>
<i>Globalisation and Concept 3</i>	<i>24</i>
Chapter 3: Implementing Concepts in Practice	27
<i>Ofsted’s Curriculum Quality Model</i>	<i>27</i>
<i>CQM Case Studies</i>	<i>30</i>
<i>Case Studies Discussion, Analysis and Considerations</i>	<i>38</i>
Chapter 4: Life-Course Options	48
<i>Careers and Music Education</i>	<i>49</i>
<i>Music in Higher Education</i>	<i>50</i>
<i>Music in and as Industry</i>	<i>54</i>
<i>Wider Opportunities for Musical Practice</i>	<i>57</i>
Chapter 5: Synthesising a Curriculum Model	60
<i>Musical Agency</i>	<i>60</i>
<i>A Socio-Ecological Approach to the Development of Musical Agency</i>	<i>60</i>
<i>Theoretical Curriculum Brief</i>	<i>67</i>
<i>Indicative Specification</i>	<i>69</i>
Chapter 6: A SEM Approach to the Development of Musical Agency in Perspective	86
<i>Practice: Learning and Assessment</i>	<i>86</i>
<i>Progression: Learner Relevance and Life-Course Options</i>	<i>87</i>
<i>Provision: Resourcing and the Role of the Hubs</i>	<i>89</i>
<i>Policy: Connections to Regulation and Initiatives</i>	<i>91</i>
Chapter 7: Teacher Consultation	93
Conclusions	104
<i>Limitations and Future Research</i>	<i>106</i>
Bibliography	109
Glossary of Terms and Abbreviations	120
Appendices.....	123

Introduction

The future of music education in the UK is uncertain. Imminent change is urged across a spectrum of stakeholders. In particular, the ABRSM's Music Commission Report of 2019 (MCR) and the Incorporated Society for Musicians' All-Party Parliamentary Report, Music Education: State of the Nation, highlight key issues facing music education and set forward recommendations for overcoming them (see MCR, 2019 and ISM, 2019). Altogether, calls for change endeavour toward a consistent, well-resourced and accessible music education, that engages learners and supports their progression, and that schools are confident to provide (MCR, 2019; ISM, 2019 and Cooke 2018a). However, a common thread within recommendations is to urge government action; to improve and sustain the current provisions and practices of music by way of funding for resourcing and policy reforms (ISM, 2019, 29-31 and MCR, 2019, 7, 33). Straightaway, by relying on outsourced funding, unlike many other optional subjects, music education is not sustainable from a provision-perspective. Given the fractious political climate, depending on government intervention to maintain the provision of music, offers no guarantee that it will be sustained. Not least at the level that is aspired.

With an evident narrowing of the curriculum at KS4, GCSE music, a non-statutory, optional subject offer, is vulnerable. By general definition, sustainability is the ability to be maintained at a certain level or rate. Whilst the EBacc is justifiably targeted for the fall of provision and participation in GCSE Music, this research posits that the current curriculum model is unsustainable in itself. Besides the need for immense, outsourced costing, the provision of GCSE Music does not specifically satisfy any current policy or initiative. In addition to statutory requirements, this research considers policy as non-statutory plans and initiatives reflecting national government principles, including regulation requirements, which act to ensure government standards. Indeed, a policy-perspective has long been overlooked in the music education narrative and rather, contested against in music education advocacy. Certainly, music does contribute to a broad and balanced curriculum: a statutory requirement for all schools. Additionally, music advocacy research has continuously spotlighted the psycho-socio-cultural benefits of musical learning, which do support personal development, under Ofsted

regulation (CLA, 2018c and Ofsted, 2019, 58-62). However, whilst such benefits of musical learning are substantiated by a number of practice-based studies, the results are often not specific to music, as a GCSE curriculum subject. Therefore, as consultations reveal, many secondary schools resign to offering music solely as an extra-curricular activity, complementary to the curriculum (Daubney and Mackrill, 2018 and Jones, 2017). As such, the provision of GCSE Music requires clear, subject-specific curricula impact, to be considered sustainable from a policy-perspective (Schmidt and Colwell, 2017, 20 and Machin and Vignoles, 2006).

Crucially, as an optional subject, the sustainability of GCSE Music also largely depends on learner demand. However, there is a notable socio-cultural chasm between music education and young people (Cooke, 2018a; O'Neill, 2017 and Partti, 2017). Moreover, echoing Higher Education (HE) research, there is little crossover between educational systems and 'real-world' practices of music (Burnard and Haddon, 2015, 11).

Consequentially, many learners are likely to see little relevance in music education, in relation to their lives or future aspirations. If music education is unsustainable from a learner-progression perspective, participation beyond compulsory stage, will continue to decline without a reformed GCSE curriculum.

Therefore, following the MCR's suggestion to develop new 'national curriculum models for the subject of Music', the overall aim of this research is to develop a sustainable GCSE Music curriculum model (MCR, 2019, 32-34). Achieving such an ambition requires a holistic research approach, that considers the interrelations of policy, provision and practice, and progression. Accordingly, this research will begin with a context and literature review, illuminating key issues of sustainability with the current curriculum. Then, chapter 2 will identify provision and practice opportunities via a cross-scrutiny of economic policy, initiatives, trends and theoretical research to induct theoretical concepts for a new curriculum model. Naturally, the second objective is to test the feasibility of consistently implementing the identified concepts into actual practice. Hence, chapter 3 will cross-referentially examine existing practices and practice-based studies that demonstrate the implementation of similar concepts, against Ofsted's new curriculum quality model. The third objective of this research is to ensure that young people are supported in shaping their own learning pathway, as

per MCR ambition 7 (MCR, 2019). Therefore, an interpretative inquiry of HE and industry practice will inform the learner progression perspective, in chapter 4. Having considered policies, provisions, practices and progression, chapter 5 attempts to synthesise a curriculum model that re-situates music as a sustainable and holistic option for learners and providers. With a teacher consultation and final re-considerations of each perspective in chapter 6, this research hopes to have produced a sustainable, holistically considered curriculum model for GCSE music. Ideally, the outcomes of this research will inspire educators to embrace innovative approaches in their delivery of music, and offer as a framework for further practice-based research in field of music education.

In sheer scale, there are unavoidable limitations posed by a holistic, multi-perspective approach. Ideally, any proposed educational reform would be substantiated in practice. However, practice-based research in music education rarely considers the interrelations between policy, provision, practice and progression. All of which, are determinant to a sustainable music education. Therefore, this research alternatively serves to induct a curriculum model, that consolidates these matrixes. Testing the model provides an exciting line for future research. In the meantime, the SEM will be evaluated by a small-scale consultation has been carried out with secondary music teachers. It should also be acknowledged that there are other qualifications available for schools to offer at KS4. GCSE Music Technology and BTEC's in Music appear to compensate for the musical practices and processes that are limited within GCSE Music. However, as the MCR and ISM highlight, it is a rare and privileged position for schools to confidently provide one music offer, let alone a combination. In sum, the core purpose of this research is to consolidate a single, comprehensive GCSE Music offer by combing multiple stakeholder perspectives.

My insight and bias that informs this research is two-fold. As a practitioner in education progression for the last two years, I have consulted with young people aged 11-19 in 20+ schools across the Essex region. The service serves to provide impartial support, advice and guidance to support informed decisions at transitional stages of education, including GCSE and A-Level choices. Our advice is fundamentally guided by individuals' aspirations, skills, strengths, learning style and potential, but is of course

limited to national and regional regulations, provisions and each school's relative curriculum offer. No data has been recorded in relation to this professional work for the immediate purpose of this research. Nevertheless, this experience offers an insider perspective with regard to the influence of economically-driven government initiatives on the meso- and micro- structures of UK-education. That is, provisions and perceptions of certain qualifications and institutions, as well as the ways in which young people view themselves in relation to these. There is minimal risk that my current professional work within education has had implications on research objectivity. Our service is impartial, student-centred and non-subject-specific. Yet, amongst those learners who express an interest in pursuing music in their future, there is a recurring perspective regarding 'lack of opportunity' resulting from school-based music education. This is an observation substantiated by nationwide consultations (MCR, 2019 and ISM, 2019).

It is also worth noting that I, like many others that have contributed to music education research, have had my own musical learning journey within the UK education system. As a musical learner from a low socio-economic background and with a registered disability, I have experienced a number of set-backs in my musical learning journey, as a result of health and finance. Pertinently, my personal progression beyond compulsory school age would not have been possible, without an inclusive curriculum at HE affording opportunity to self-taught musicianship and various social experiences with music, outside of the classroom environment. Hence, there are clear biases for learner-progression, particularly pertaining to accessibility and inclusive practice, increasingly demonstrated in HE, in my personal perspective. Nonetheless, these biases echo iterations implicated by an ecology of factors, pertinent to a sustainable and holistic music education, as will be demonstrated.

Chapter 1- Context and Literature Review

Driving this research, there are clear issues of provision and access in music education, particularly from KS4 (Music Commission Report, 2019, 20). Calls for change maintain, that progression in music education remains unfairly dependent on personal backgrounds and postcodes (MCR, 2019, 20; Incorporated Society of Musicians, 2019, 21, Arts Council England, 2018, 9-11; MusicMark, 2018, 9). Before attempting to identify a more sustainable model for music education for all, it is important to establish the causes of these disparities. Why is it that GCSE music cannot be consistently maintained, in the first place?

Education is a complex ecology of interrelations and interdependences of various factors (Schmidt and Colwell, 2017, 16-21). Currently, all state-funded schools in the UK must follow the national curriculum. This includes Music as a statutory subject for 5-14-year-olds. Although academies and free-schools have more curricula freedom, they are statutorily required to provide a broad and balanced curriculum. Whilst GCSE attainment in creative arts and other optional subjects are applicable under the Progress 8 and Attainment 8 performance measures, they are not considered core subjects under the English Baccalaureate, known as the EBacc (Department for Education, 2017 and 2016c). Aimed at addressing economic skill shortages in Science, Technology, Engineering and Maths, the EBacc-measure places an emphasis on statistical outcomes for subjects that respond to the governments' STEM skills-drive, outlined by the industrial strategy (Department for Business Energy and Industrial Strategy, 2017, 7-25, 94-100). Accordingly, the practice and provision of non-core subjects, such as GCSE music, are commonly justified as contributions to a broad and balanced curriculum (ISM, 2019, 6, 19, 23, 29). Understandably nonetheless, in an increasingly marketised education system, time and money is prioritised for EBacc subjects, limiting resources for optional subjects. With school budgets and time having already been allocated to core subjects, how can schools still confidently provide and sustain a GCSE Music offer?

Currently, GCSE Music comprises of composition, performance, listening and appraising, and an essay response to a selection of set-works (AQA, 2019b; OCR, 2018 and Pearson, 2015b). This seems a comprehensive overview of music and appeases

current national curriculum requirements (DfE, 2015c). Nonetheless, whilst GCSE music content aims are relatively subjective, the western classical canon has long dominated the music education narrative (Westerlund et al., 2017; ISM, 2016, 75-91; Schippers, 2010, 35; Woodford, 2005, 19 and Allsup, 2003, 7-8). Despite various attempts to decolonise the music curriculum to better align with modern socio-cultural values and practices, popular teaching resources still emphasise 'Western Classical Tradition' as a core, compulsory area of study (AQA, 2019c; OCR, 2018 and Pearson, 2015b). Thus, the western classical canon shapes learners' knowledge, skills and understanding of music and naturally permeates provisions and practice. Head of Academic Governance for Music at Trinity College London, Francesca Christmas agreeably observes that innovative practices in music have been impeded by a pedagogical emphasis on instrumental learning, as a 'washback' of traditional graded examinations (ISME, 2016, 75-91). Maintaining this traditional emphasis, most musicians featured in the MCR are identified with their particular instrumental 'specialism' (MCR, 2019, 16-17). This esoteric view of music education has been particularly supported by authoritative figures in education. For instance, Nick Gibb, former Education Secretary, believed that every child should leave school having studied *the greats*, being able to read and write staff notation and play an instrument (DfE, 2016b). However, ensuring access to instrumental practice for every musical learner is undoubtedly costly from a provision-perspective.

For every student to have access to instrumental practice has been a core ambition for music education since the 2011 National Plan for Music Education, NPME (DfE, 2011). The NPME is due to extend till 2020. Hence, the MCR and the ISM seek government funding to maintain the provision of school-based instrumental practice, via Music Education Hubs (MCR, 2019, 7, 33; ISM, 2019, 21). Indeed, a core role of MEH's is to:

Ensure that every child aged five to 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument (ACE, 2017b).

However, consultations regarding the future of the NPME identify rather fragmented utilisation and delivery of hub provisions, particularly in Secondary schools (ISM, 2018

and MusicMark, 2018, 9). Various causes of these inconsistencies are identified, including, lack of awareness, or clarity regarding hub-roles, academisation, reductions in funding and insecure roles for classroom teachers. Nevertheless, even if hub provisions were consistent, who becomes financially responsible for maintaining instrumental learning, after hub intervention?

Facilitating short-term access to instrumental practice also overlooks the costs involved *in maintaining* instrumental practice. The purchase of an instrument itself is expensive and private tuition is an on-going expense, that many cannot afford. Progressing through recognised graded examinations is additionally costly. ABRSM and Trinity College are widely established and recognised music exam boards. Grades 6+ from these boards are worth UCAS points that are typically required for university entry, and are also commonly listed on entry requirements for music courses particularly at Russell Group Universities, as alternatives to A-Level music (see Appendix 1). Typically, a learner following this pathway will take at least the grade 5 theory or practical exam (£40-73) as a compulsory pre-requisite to the higher performance exams (Trinity College London, 2019 and ABRSM, 2018a). For context, one exam fee would cost a significant chunk of, if not more than, a full week's pay for a single adult on UK basic income support (£58.90-74.35), (Citizens Advice, 2019). Otherwise, one exam fee is also approximately 10% of the median weekly income for full-time workers in the UK (£569.23), (House of Commons Library, 2019). This is significant considering the average rent cost in the UK is 50% of this weekly average salary (HomeLet Rental Index, 2019).

Besides this, costs will likely be incurred in preparation, such as with tuition, sheet music study materials, travel and instrument hire or purchase, with a certificate also at an additional cost (ABRSM, 2018a). It is therefore unsurprising that respondents in both Arts Council England's strategy and the Music Commission Report, identify a lack of affordable and accessible opportunities for musical development (MCR, 2019, 19; ACE, 2018, 11). Even if government funded provisions can support schools to offer GCSE music, are learners likely to pursue a perceivably uncertain learning journey, that is costly to maintain?

Even so, with the initial provision of GCSE music relying on increased government funding, it will require constant justification and cannot be guaranteed. Currently, arguments for government funding, as spotlighted in calls for change, do not specifically justify the provision of a music curriculum. For instance, the first proposition, is that music develops soft, transferrable skills (ISM, 2019, 5, 22, MCR, 2019, 18-19 and CLA, 2018d). Interestingly, the University of Cambridge, one of the most prestigiously notorious Russell Group Universities (RG) in the UK, sells this narrative in their 2020 undergraduate prospectus. Under 'Careers' on their Music course page, The University of Cambridge asserts:

Music graduates are extremely attractive to employers and can follow a career in a wide range of fields thanks to the transferrable skills they acquire on our course...In recent years, graduates have pursued successful careers in publishing and the media, academia, arts administration, banking, law, public service and the charity sector (University of Cambridge, 2019, 96).

Amanda Speilmann, Chief Inspector for Ofsted similarly identified that, '[college courses] often list jobs in the arts, which are unlikely to be available to the vast majority of learners, but underplay the value of other skills these courses develop' (Ofsted, 2018d). Musical learning undoubtedly promotes transferrable skills, such as communication, negotiation and problem solving (CLA, 2018d). However, such an argument has long been demarcated as a soft-justification for music on the curriculum (Schmidt and Colwell, 2017, 20; Philpott, 2012 49-51). Arguably, this 'soft-skills' argument implicates that the current traditional music education model, does not align with music-career pathways. Moreover, transferrable skills can be developed within a number of other optional subjects, particularly the arts. The same argument can be presented against the second common justification: the wider benefits music is found to have on health and wellbeing (ISM, 2019, 3; MCR, 2019, 18). Pertaining wholly to the wider holistic benefits, which *can* be developed through, but are not specific to music, these two key justifications do not specifically necessitate music in the curriculum. Why should government choose to invest in music over other optional arts subjects that are not as costly?

Music, Culture and the Arts are considered vital to British identity (DMCS, 2018; DMCS, 2016; DfE, 2015a). Strikingly however, consultations regarding a new National Plan for Music Education from 2020, indicate a potential 'National Plan for Music, Culture and the Arts' (MusicMark, 2018). In correlation, these broadly diverse and individual subjects are increasingly referred to as a collective (MusicMark, 2018; Henley, 2018; DMCS, 2018; DfE, 2015a; DfE, 2015b). This suggests that government may be attempting to reduce their funding commitments, by combining subjects with the same holistic curricula benefits, once the 2011 NPME expires in 2020. Pat Thomson, a member of the Research reference group for the MCR, warns that such an elision of artistic, cultural and creative education, is 'unhelpful' (Hall and Thomson, 2017, 124). Certainly, a National Plan for Music, Culture and the Arts would result in a dilution of funding and provisions, as well as a lack of clarity with regard to subject, content and aims (MusicMark, 2018, 9-10). It is clear, not only that GCSE music cannot depend on government funding for costly provisions, but that its core curricula purpose must be distinct from other arts, creative and cultural subjects.

Whilst music is firmly situated within the creative arts and cultural industries, the music industry itself contributes a significant amount to their economic value (ISM, 2019, 3; MCR, 2019, 19; and ACE, 2018). The government appears to recognise the UK's well-performing music industry *and* creative industries as strong calling cards within the post-Brexit economy (ISM, 2019, 3; ACE, 2018, 14; Cooke, 2018a). This is reflected in the £96 million boost to funding for music and arts programmes in schools, in addition to the £150 million already announced for Music Education Hubs in 2018-20 (DfE, 2018b and DMCS, 2018, 7). Andrew Lloyd Webber outwardly advocates that, the 'industry is the demonstration of the return of the investment' (Why the Arts Matter, 2018). However, are the skills being developed in the current music education system really a true re-investment into these industries?

Certainly, attempts to justify the provision of GCSE music, as the opportunity to develop creative skills could be well received from a policy-perspective (MCR, 2019). Educational policy tends to reflect a labour-market-oriented attempt to raise standards in certain pillars of the economy (see Machin and Vignoles, 2006, 1-7). The EBacc is an obvious example of this. As made explicit in the government's industrial strategy, the

national performance of the UK's STEM-industries signifies the strength of the national economy, hence a prioritisation of STEM subjects is enforced by way of the EBacc-measure (DBEIS, 2017, 7-25, 94-100). Pertinently, according to the World Economic Forum, the UK's current innovation capacity is not highly competitive (Schwab, 2018a). Given the UK's uncertain position in the global market, post-Brexit, raising standards for innovation, will likely be an imminent priority for education-policy. Does musical learning in the current GCSE model truly develop skills that can contribute to the UK's innovation capacity? Arguably, the heavily teacher-directed, rote-learning of an inherited model of music rather impedes innovation.

Underpinned by western classical tradition, the current approach to GCSE Music pertains largely to notions of music, as a cultural industry practice (ACE, 2018, 11, 30). Most government funding, both in and out of education, is invested to particular *inherited* cultural practices of music. Maintaining this, the academically recognised exams offered by ABRSM are nearly all rooted in western classical theory (ABRSM, 2018b). Additionally, the distribution of the Arts Council England's budget for its portfolio organisations has always been indicatively favourable to those preserving western classical traditions (ACE, 2017c). Such organisations include the Royal Opera House and the two London Orchestras, which might well be capable of generating a substantial amount of their own revenue, through ticket sales and alternative funding streams (ACE, 2018, 30). In correlation, the DMCS infers a somewhat imperialistic stance on music, underpinned by a sense of cultural ownership. This is implicated by statements to 'promote,' the 'gifts' of 'our arts, our 'British' 'heritage' and 'culture to more people, and communities across the country and abroad' (DMCS, 2016, 13, 14, 40 and DMCS, 2018, 8, 15). Such hegemony is a complete juxtaposition to diversity and non-hierarchical structures, that are most conducive to innovative environments, as Nordic countries and Canada demonstrate (Schwab, 2018b, x). In addition to damaging the potential for the UK to improve its innovation capacity, a hegemonic view of music limits the collaborative capacity for music within the global multi-media industries. Without a decolonisation of the dominant music narrative, it is unlikely that music education will help cultivate the 'outward-looking and globally connected' arts and cultural sectors, that ACE seeks to develop (ACE, 2019, 14). Therefore, by largely

excluding practices of music within global multi-media and creative industries, the justification of music education as an economic investment is fundamentally misdirected.

In summary, the current delivery of music in schools isolates itself from modern practices, relevant to the modern learner and the modern world, and is therefore not sustainable. Firstly, it is too costly to maintain from a provision and learner-progression perspective (MCR, 2019). Secondly, arguments for music's purpose and place in the curriculum offer no subject-specific curricula impact and therefore, it is not resilient from a policy perspective (Schmidt and Cowell, 2017). More contentiously, the embedded music curriculum approach, perpetuated by cultural industry and misplaced government funding, is outdated. As the UK attempts to reposition itself within wider world, music education must adapt to the seismic global changes, that government strategies and initiatives reflect (DBEIS, 2017, 32 and DMCS, 2018). Mainly, that is the interlinking phenomena of developing technology and transnational relations, evermore pertinent within the current political context. In light of this, the future of music education depends on new music curriculum that embrace and respond to these growing socio-economic priorities. The ambitions of the MCR and Arts Council England's 10-year strategy agreeably acknowledge the capacity, as well as the need for music education to adapt accordingly (ACE, 2019; MCR, 2019, 57).

Chapter 2- Inducting Concepts: Policy and Provision Perspectives

The relativity of socio-economic performance and developing competencies that enhance the UK's global standing has long been the fundamental basis for changes in education, as the EBacc measure demonstrates (see also Machin and Vignoles, 2006, 1-7). This substantiates Schmidt and Cowell's notion that music education in the UK is defined by top-down unidirectional discourse and therefore must demonstrate subject impact that particularly contributes to socio-economic priorities (Schmidt and Colwell, 2017, 14-21). Therefore, the starting point for this research is to identify macro-level socio-economic factors that music education has the capacity to address.

Accordingly, an inductive qualitative content analysis was carried out on authoritative and influential strands of literature pertinent to policy and provision in music education and industry. Such included:

- Government policies, strategies and initiatives, from the Department for Media, Culture and Sport, Education, and Business and Ofsted regulation, which outlines government priorities;
- Arts Council England's *'Shaping the Next 10 Years: Draft Strategy for Consultation'* (2019), which outlines priorities and ambitions for the future of arts and cultural industries; and,
- The Music Commission Report, *'Retuning Our Ambition for Music Learning'* (2019), initiated by the ABRSM, involving a range of musicians, experts, researchers and organisations, this commission carried out nationwide and global research resulting in 8 outcomes for national music education in the 2020's.

This process elucidated three particular recurrent topics which have been exhaustively attributed to music in calls for change and existing research: digitisation, globalisation and mental health and social wellbeing, as will be demonstrated. In recent years, digitisation, globalisation and mental health and wellbeing are three particular macro-level socio-economic factors that have each received a growing amount of public and media attention, particularly in relation to business and education, as will be substantiated throughout this chapter. Each of these factors are relevant to global

competitiveness pillars such as health, ICT adoption, market size, diversity and innovation capability (Schwab 2018a and 2018b). It is therefore no surprise that they have increasingly featured in government strategies and initiatives (DfE, 2019b; Ofsted, 2019; DMCS, 2018 and DBEIS, 2017). As existing research has exhaustively advocated, music education has the capacity to embed a wide range of digital technology and approaches to global, cultural learning, as well as contribute to personal and societal wellbeing (MacDonald et al., 2017; Green, 2011, 1-19; Hallam and Creech, 2010, 105). Practice-based studies continue to substantiate these discourses and acknowledging such, the MCR encourage educators to embrace innovative practices accordingly (MCR, 2019, 20, 38, 57). *How exactly can music educators' approach and integrate digital technology, global, cultural learning, and personal and societal wellbeing into the secondary music classroom?*

To attempt to answer this question, the following extended context and literature review will examine the existing research from the fields of music education and psychology, in relation to each of the identified macro-socio-economic topics. This will serve to identify potential concepts for a new curriculum model, assimilating the policy and provision perspective.

Digitisation

With ICT adoption a pillar of economic competitiveness, as well as contributing to the development of STEM skills, digital technology is at the forefront of educational strategies, both in and outside of the UK (DfE, 2019b; Ministry of Education, 2019b; Scottish Government, 2016). Subsequently, the integration of digital technology into the UK curriculum receives increasing amounts of funding. A call for the integration of various types of digital technology, across the curriculum can be noted as far back as the 2007 curriculum review (DfE, 2007). Since, the UK has a growing sector of EdTech businesses, that offer a range of products to support teaching and management, particularly utilised to improve outcomes, support inclusion and cut teacher workload (DfE, 2019b). The DfE supports that the implementation of cloud-based software applications would be reasonably simple, of low-cost and come with minimal risk, but does not offer guidance for any curriculum subject (DfE, 2019b; DfE, 2017d, 17-21).

Echoing the MCR, there is huge potential to extend the use of 'new technology' into music education (2019, 34, 57).

Nonetheless, digital technologies are an underutilised resource in musical learning in the secondary classroom, according to the nationwide 2019 Music Commission (MCR, 2019). The current curriculum stipulates that GCSE Music specifications should encourage students to, 'develop *awareness* of music technologies and their use in the creation and presentation of music' (DfE, 2015c, 4). This vague aim allows for the use of digital technology to be minimalised to suit established pedagogical styles, lack of digital skills, lack of digital confidence and budget restraints. Moreover, guidance and resources for teachers of GCSE music, do not present many technological usages or digital direction, beyond CDs and MP3/MP4 recordings for listening and appraisal, and compositional software (AQA, 2019b; OCR, 2018 and Pearson, 2015b). Indeed, GCSE Music and GCSE Music Technology are offered as separate subjects of study, and computer software available to my own GCSE and A-Level Music remains popular in the Essex schools I work in. This includes notation and transcription software, such as Sibelius and Finale-plus, Pro-Tools, Logic and GarageBand offered as Digital Audio Workstations (DAW). However, the insertion of these software is discrete or specific to particular tasks such as learning music theory through computer-assisted instruction or reading standard notation' (Tobias, 2016, 115). This way of thinking about digital technologies is likely to provoke digital reductionism, overlooking its more divergent capacities that have been explored in music research (Partti, 2017; Waldron 2017 and Tobias, 2016).

Understandably, with Music Technology offered as a separate GCSE, it may *seem* unnecessary to digitally update the GCSE Music curriculum. However, digital technology has undoubtedly transformed the ways in which people engage with music. It affords aspiring musicians the freedom to learn an instrument with a virtual tutor; the capacity and autonomy to make meaningful music in fully-fledged studios from their pockets; and, share their music on global platforms at the click of a button. The global music industry represents an abundance of self-made musicians and independent artists that found success via such engagements with music, as will be discussed in chapter 3. Given this, it makes no common sense to isolate segregate

Music and Music Technology. Rather than exclude or exclusively focus on technology or specific technological task or approach, 'technology and digital media [should be] seamlessly woven into the fabric of the music class in the context of students' musical engagement and learning' (Tobias, 2016, 115). A sentiment shared by the MCR and substantiated by research for music education and technology (MCR, 2019, 57; Kardos, 2018, 6 and Pignato, 2017).

With the western classical canon deeply embedded in approaches to the current model for GCSE Music, the integration of modern technology is not being fully embraced (MCR, 2019 and Partti, 2017). Arguably, the offer of Music Technology as a separate subject option, is largely compensatory, pertaining more-so to popular music pathways. In the interest of sustainability, two separate subject provisions of music at GCSE is unaffordable. Therefore, a sustainable curriculum model must embed existing, low-cost digital technologies within one all-inclusive music curriculum. This practice shift will serve to equip learners with competencies vital, not only to the 21st century musician, but the modern British citizen, as the policy-perspective determines (Ofsted, 2019).

Concept 1: Embedding Digital Skills for Tailored Musical Learning

Therefore, the first concept is a simple reiteration of one MCR ambition: an inclusive approach to digital technology in the music classroom, particularly online-resources, to support tailored musical learning (2019, 57). The MCR concerns that 'online music learning and teaching content is of variable quality, and it often does not meet learners' changing expectations and aspirations for progression' (2019, 57). However, a search on any App-Store offers a multitude of low-cost digital applications that could support musical development, at all levels, in various capacities. These include: aural skills, music theory, singing, and some realistic touch-sensitive software instrument interfaces that imitate the subtleties of physical instrumental practice. Most of these digital applications are publicly available for download onto PCs, as well as portable devices, and many of top App-store search results, are created by trained musicians and educators. Not only does this suggest that certain Apps may be of reasonable quality for educational purposes, but that they may also provide instant feedback and track progress. These functions can be utilised for formative assessment purposes,

cutting teacher workload, as per EdTech strategy incentives (DfE, 2019). With staff-cuts and teacher retention highlighted as key concerns for music education, utilising accessible, low-cost music applications to support teaching and assessment has positive implications for sustainability, from a provision-perspective (ISM, 2019 and MCR, 2019).

There is also the potential for digital technology to improve sustainability from a learner progression-perspective. Online DAWs offer learners the opportunity to create music that is not strictly limited to instrumental grades, any given, reputedly costly, software, or theoretical system. Soundation and Soundtrap, available via MusicFirst and developed for educational purposes, are two good examples. They each house: a mixture of loops in various styles and genres; software instruments; instrumental replication interfaces; patterns beats-maker to create own loops and tracks; as well as, a MIDI plug-in and microphone tracks for voice and acoustic instruments (MusicFirst, 2018a). The manipulation and production of sound in such a manner is likely commonplace to those 39% of young people taking a self-directed, DIY-approach to music making, outside of the classroom, as identified by the MCR-commissioned survey (MCR, 2019, 57). Widely accessible, with little cost to both learners and providers, the diverse variety and scope of existing online music-resources pose as positive solutions to issues of inclusion and access.

Observably, many music education hubs already appear to be promoting a handful of the aforementioned digital resources on their websites. The signposted resources help develop a number of musical skills, can be adapted to age-group and skill level, and typically come with guides on how to utilise and incorporate them into music lessons in support of the current curriculum (MusicFirst, 2018b). Whilst hubs may offer subsidised subscriptions, many of the resources are independently available and independent subscriptions are not costly. For instance, a yearly subscription to MusicFirst's full cloud software package, which includes many of the resources signposted by hubs, is £300; with, a 5-year subscription costing £1,350 (MusicFirst, 2018a). This figure falls well below the £10,000 that the government school procurement guide considers as low-cost (DfE, 2016a).

Mental Health and Wellbeing

Mental health concerns in the UK are continuously rising (Mind, 2018; NHS, 2018; YoungMinds, 2018; Devon, 2017; DoH and DfE, 2017). There are a concerning number of news stories highlighting the exacerbating pressures facing students and teachers, at all levels of education, substantiated by consultations and qualitative interviews, carried out by charitable organisations and government (CLA, 2018b and YoungMinds, 2018). According to the Department of Health (DoH) and the DfE's joint report of 2017, a school's role is to identify mental health needs, then refer and support those experiencing problems (DoH and DfE, 2017, 4). Despite an obviously over-stretched NHS, the DoH and DfE have been committed to 'expanding NHS mental health services for children and young people,' rather than ensuring preventative measures are taken in education (2017, 3). Now, as one of the biggest factors facing the young people of society today, Ofsted's new regulation framework prioritises mental health and wellbeing, under personal development (Ofsted, 2019, 58-90).

Adolescent learners at KS4, in particular, are facing substantial change and transition in many areas of life, including physical, hormonal changes and educational milestones. In such, psychotherapist Ruth Schmidt-Neven argued that 'we may need to reconsider the types of pressures that we expect adolescents to negotiate' (Schmidt-Neven, 1997, 209). Indeed, the Department of Health and the DfE acknowledge that 'adults with mental ill-health are likely to have already experienced mental health problems' in adolescence (DoH and DfE, 2017, 2). Yet, teachers, parents and pupils voice concerns that educational pressures, are exacerbating feelings of stress and anxiety, contributory to mental ill-health in adolescents (Campbell, 2018; Ofsted 2017; NUT, 2016, 7, 55, 59). The Office of National Statistics, indicated an increase of mental ill-health in children aged 15, just one year after the introduction of the EBacc (ONS, 2016). Whilst this may be a correlation, rather than causation, it is concerning that there is a lack of funding for subjects that have been shown to contribute to wellbeing, such as music (MacDonald et al., 2017 and Thompson, 2015). Ensuring that adolescents can access learning that can contribute to wellbeing is vital, as NHS services are often not consistent, and unfortunately, can sometimes be offered too late (YoungMinds, 2018; DoH and DfE, 2017, 2).

The potential for the arts to act as an *implicit* tool for promoting good mental health and well-being is abundantly clear in theoretical research, as emphasised in music education advocacy discourses (CLA, 2018b and Devon, 2017). However, these advocative discourses tend only to spotlight practice-based studies into the holistic benefits of musical practice in general, rather than longitudinal classroom-based learning. Understandably, with the core intention to make the case for the provision of music education, advocacy does not specify *how* music education can facilitate mental wellbeing, rather simply posits that it has the capacity to. Nonetheless, this assumes that engagement with music is implicitly beneficial to mental health, regardless of practice and pedagogy. Whilst this may be true, it offers no concrete argument for GCSE music to be offered as a curriculum subject, and therefore does not ensure that its provision will be sustained. How can music education directly support the health and wellbeing of adolescents in the classroom curriculum?

Concept 2: Identity-Work through Creative Narrative Processes

Adolescence is a complex stage of development that plays a big part in identity formation (Schmidt-Neven, 1997, 209 and Erikson and Erikson, 1998, 72). Purposeful introspection may be emotionally intrusive, particularly for those more emotionally or mentally vulnerable and therefore, may not be suitable for a classroom practice.

Nonetheless, extensive research indicates that musical activity provides a transformative space for individuals to construct identity and tell identity to self and others (MacDonald et al., 2017, 38, 96; Green, 2011, 14-17 and Hallam, 2009, 146, 286). Therefore, GCSE music could facilitate musical activity, that allows learners explore and narrate the self in relation to -others, -spaces, -places, and, or, -times.

Fundamentally, this is an extension of socio-musicologist, Frith's, theory. Wherein, music offers a sense of 'both self and others, of the subjective in the collective'; 'the social in the individual and the individual in the social, the mind in the body and the body in the mind' (Frith, 1996, 109). Practice-based studies of such relational creative narrative processes have been seen to safely support wellbeing by functioning as imaginative rehearsal spaces (Issacs and Rosen, 2019; Hall and Thomson, 2017, 111). Of course, this may be a subconscious process, and therefore, like many intangible

benefits of music education, not systematically measurable by the system of standardised testing.

Nonetheless, the output of musical activity represents the action of organising social, physical and material forces (Frith, 1996, 110). Hallam, outlining supportive theoretical concepts, emphasises the individual capacity to 'express their intentions in action' (2009, 146). Thus, whether abstract or representational, the intentional organisation of musical ideas represents a narrative of actioned self-concepts. As in Swanwick's theory, 'music is free to travel'; sounds are reinterpretable, and therefore, can 'transcend' the limits of local culture and personal self' (1988, 112). In such, musical activity embodies an almost endless capacity for this creative identity-work process (MacDonald et al., 2017, 38). Agreeable to founding theories of adolescent identity-work, relational creative narratives are explorative of both context and self-cognition, comprising of developmental and consolidatory goals of a 'possible self', 'imagined-self' or 'self-concept' (Thomson and Hall, 2017, 111; Hallam, 2009, 146; Erikson and Erikson, 1998, 72; Frith, 1996, 109). Accordingly, this creative narrative process is measurable two-fold (Hall and Thomson, 2017, 104). Firstly, technical skills are required to effectively communicate a musical concept. Additionally, critical judgement is demonstrated in interpretation: the musical choices made in relation to a topic or intention. Such a process represents the application of existing knowledge of musical features and associated communicative values, reflecting previous musical learning and experiences. Leading music education bodies, made a similar contention regarding music curriculum assessment to Ofqual in 2015: 'skills of knowledge and critical judgement are an integral part of performing and composing, and they should not be isolated in the appraisal assessment' (MEC, 2015, 3). In such, identity-work through relational creative narrative processes is a potential concept that can be integrated into music education, with minor curriculum adjustments. Specifically contributing to mental health and wellbeing in adolescents, this second concept offers subject-specific connections to regulation (Ofsted, 2019).

Globalisation

As presented in the initial context and literature review, western classical music is a compulsory area of study in each teaching resource for GCSE music. Thereafter, 'other' musical cultures are presented as separate, often optional areas of study into world, or global music. Hence, learning about 'other musical cultures' is often isolated to tokenistic examples, *appraised* in comparison to western classical notions of music (Westerlund et al., 2017). This approach is likely to perpetuate a sense of superiority around western classical and Euro-American music, as well as entrench cultural stereotypes and prejudices (EDT, 2017, 7). Addressing prejudice through education is crucial, given that Brexit has appeared to have affected a rise in xenophobia and racism, and, the celebration of diversity is required under regulation (see SMSC in Ofsted, 2019, 58-61). Crucially, there is no avoiding the life-course options cultivating out of increasing connectivity and growing transnational business, particularly the global multi-media industries, in which music is firmly situated. Now more than ever, musical learners must therefore be equipped to embrace and negotiate with global cultural perspectives (Schippers, 2009, 46 and Woodford, 2005, 20-29).

Concept 3: Identities and Narratives in a Globalising and Digitising Landscape

Concept 3 therefore, combines the affordances of digital technology and creative narrative processes, by facilitating collaborative music-making processes with musical peers, outside of immediate socio-cultural surroundings. The underpinning notion of this concept is based in social-learning theories; that development is achieved via sensitivity, attentive reception, adaption and adoption, to build on an existing understanding (Bandura, 1977; Swanwick, 1988, 116 and Vygotsky, 1978). Much existing research has presented the argument for digital platforms to facilitate musical development, by connecting musical knowledge and ideas, from different perspectives and contexts (Johnson, 2017 and Minors, et al., 2017). This is more feasible than ever, as rapid developments digital technology can be said to have affected 'democratisation,' 'diversification' and hybridisation' in musical applications (DMCS, 2018, 9; MacDonald et al., 2017, 31, 90-91; Woodford, 2005; 20). By engaging in reciprocal music-making collaborations with others, outside of their immediate culture, learners are required to embrace different interpretations of musical concepts

in their music-making practice (Pignato, 2017; Schippers, 2010, 51 and Woodford, 2005, 28-29). The connected, empathetic and critically-conscious thinking demonstrated in reciprocal music-making enables a wider negotiation of global, national and local issues, in relation to the self (MacDonald et al., 2017, 33; Minors et al., 2017, 469 and Green, 2011, 14-19). This global-learning approach is suitable for the stage of adolescent development and is essential as the UK finds its place in a globalising economy, after Brexit (EDT, 2017, 6).

Digitally facilitated global partnerships for collaborative music-making, will serve to promote cultural development, required for all pupils under Ofsted regulation. As per the current Ofsted School Inspection Handbook, cultural development of pupils includes:

...developing interest in exploring, improving understanding of and showing respect for different faiths and cultural diversity and the extent to which they understand, accept, respect and celebrate diversity. This is shown by their respect and attitudes towards different religious, ethnic and socio-economic groups in the local, national and global communities (Ofsted, 2019, 60-61).

Each peer-to-peer collaboration with a global partner, ensures an element of authenticity, and therefore avoids tokenistic approaches to cultural learning and claims to cultural ownership (Westerlund, 2017; Schippers, 2009, 51 and Woodford, 2005). Rather than be taught *about* music in different socio-cultural contexts, learners could embrace different socio-cultural values, by working collaboratively with a Most Knowledgeable Other (MKO), as in Vygotsky's Zone of Proximal Development (Vygotsky in Bates, 2016).

The ultimate musical creation demonstrates a celebration of diversity, as per regulation requirements (Ofsted, 2019, 60-61). For educators, this approach may be best understood as a critical pedagogy, facilitated by dialogical social-music-making: a social-constructivist model for learning (see Johnson, 2017, 440; Vygotsky in Bates, 2016 and Bandura, 1977).

In principle, a digitally facilitated dialogical process mimics social media, in that it enables the creation and sharing of content. Therefore, its highlighted benefits may be

countered with concerns relating to negative connections between the use of social media and adolescent mental health (see Moreno et al., 2018). Nonetheless, as global marketisation is a key component of the modern industry, particularly in global multi-media, musical learners should learn about their ethical and moral responsibilities in the online environment. When utilised effectively collaborative social media platforms could be considered a useful learning tool for musical development (Pignato, 2017 and Tobias, 2016). In other words, embracing the sharing opportunities and networked communities that technology affords, can serve to engage young people in multiple, distributed communities, thus forge new ways to learn about, produce, and share music (Pignato, 2017 and Waldron, 2017).

Summary

Concepts based on mental health and wellbeing, digitisation and globalisation pose as opportunities for a sustainable curriculum model for music as they assimilate with macro-socio-economic priorities. There is undoubtable capacity for digital technology, in particular, to catalyse a reformed, outward-looking music education, better aligned with options for music within global multi-media industries (MCR, 2019, 57). Low-cost digital resources afford tailorable musical knowledge and skill development, enabling more learners to access and maintain their own musical learning journey's. Thereafter, simply extending the interpretative value of music into all music-making activity, adolescents can be implicitly encouraged to explore and conceptualise identity. Therefore, music has the potential to act as a preventative measure for mental health. Finally, globally collaborative music-making reflects the values of 'modern Britain', whilst equipping learners to be outward-looking collaborators with diverse musical skill-sets, in support of the UKs arts, cultural and creative industries. In combination, the three identified concepts are exciting opportunities for a sustainable, holistic music curriculum model.

Chapter 3- Implementing the Concepts in Practice

With three theoretical concepts identified, the next logical phase of this research is to assess the feasibility of implementing them in practice. Ofsted’s new curriculum quality model (CQM) provides a basis for a conceptual framework for this. Judging overall curriculum quality, the CQM determines indicators of intent, implementation and impact, to ensure a holistic curriculum (Ofsted, 2018a and 2018c). Whilst the CQM applies to the whole curriculum overall, its indicators offer a comprehensive overview of requirements to consider for any subject curricula.

Table 4.1 below is a report-style summary which demonstrates that the grounding for each theoretical concept already fulfils the CQM’s indicators of intent: ‘concept’ ‘rationale’, ‘ambition,’ (see fig.2 and fig.13 in Ofsted, 2018c). Reference to the macro-level socio-economic themes in government initiatives and the potential opportunities for each inducted concept, as explored in the previous chapter, serve as the rationale and ambition behind each concept.

Table 3.1. Inducted Concepts Under Ofsted’s CQM Intent Indicators

Concept 1	Digital Solutions for Tailored Musical Learning
<i>Rationale</i>	Digitisation and increasingly available low-cost resources + digital citizenship taught across the curriculum.
<i>Ambition</i>	Utilising available low-cost resources can promote skills more relevant to industry, opening up progression pathways. Individual progress tracking can ensure a more tailored learning experience and could help respond to issues of parity.
Concept 2	Identity Work Through Creative Narratives
<i>Rationale</i>	Mental health concerns, adolescent identity + creative practice.
<i>Ambition</i>	Creatively applying musical skills, could act as a preventative measure for mental health crises. It is a safe space to explore adolescent identity through creative music-making and can be an affirmative practice through the performance of self-concepts. This practice can be completely personalised and therefore supports tailored learning and consequently, responds to issues of parity.
Concept 3	Sharing Cultural Narratives through Global-Digital Partnerships.
<i>Rationale</i>	Globalising economy + digital industry.
<i>Ambition</i>	Utilising digital resources and literacy, global partnerships could support the development of cultural understanding, conceptual thinking and SCMS whilst simultaneously addressing issues of tokenism. This is more reflective of Modern Britain and accordingly promotive of skills necessary for all jobs. Therefore, this concept can also be connected to progression.

Ofsted's Curriculum Quality Model: Implementation and Impact Indicators

Whilst the previous chapter briefly highlighted many implementation-based issues and opportunities posed by each concept, and their potential impact, they cannot be tested in practice within the scope of this research. Therefore, the following a cross-referential, secondary case-study serves to complete the practice-perspective.

Each case in this collective case-study was chosen on the basis that it demonstrated the implementation of concepts closely resembling the inducted theoretical concepts, in a mixed variety of school-based settings.

Practice-based research from peer reviewed publications:

- O'Neill, S. *Mapping Young People's Learning Ecologies* (2017), closely demonstrating concept 1 and 2;
- Hall, C. and Thomson, P. *Inspiring School Change: Transforming Education through the Creative Arts* (2017), closely demonstrating concept 2 and 3;
- Johnson, C. *Teaching Music Online: Changing Pedagogical Approach when Moving to the Online Environment* (2017), closely demonstrating concept 1, 2 and 3.

Conference papers, presented at the Education Show seminar series from Bett's 2019 Exposition in London:

- Cook, S. and Harrocks, V. *The Arts: The Magic Key to Unlocking Student Potential* (2019), demonstrating concept 2.
- Tonks, K. *Explore Learning* (2019), demonstrating concept 1.

Existing case study report, including self-reports from a number of Royal Opera House Bridge schools, plus summaries from Royal Opera House:

- Royal Opera House Bridge. *The Creative School: Leading Cultural Learning* (2017), demonstrating concepts 1, 2 and 3.

The source material for each case is a mixed and therefore may not be considered comparably robust. Moreover, as a secondary case study, there is potential for bias in the initial source materials. Nevertheless, a benefit of secondary case studies is that

the stakeholder in each case is unaware of the parameters against which it is being chosen and assessed. Importantly, the reported implementation and impact of the practices exemplified in each of these case studies were not intentionally designed to fulfil CQM indicators.

Therefore, a general qualitative content analysis will be utilised to scrutinise the practices demonstrated in each of these cases under factors of implementation, as determined by the CQM. These include: 'subject leadership', 'subject knowledge', 'equitable delivery', 'breadth and depth' and 'assessment' (see fig.2 and fig.13 in Ofsted, 2018c). 'Impact' however, *will* be measured from the stakeholder's perspective, and therefore may not explicitly relate to CQM impact indicators, but could highlight other positive or negative outcomes resulting from each concept. Notwithstanding, assessing similar existing practices against the CQM, will highlight necessary adaptations and considerations for the original theoretical concepts to be feasibly integrated into a new UK curriculum model for GCSE Music.

Table 3.2. Case Studies: Similar, Existing Concepts Under Ofsted’s CQM Indicators

Case Study:	1) E3 Learning (Education Show, 2019). Primary, Technical School, U.K.	2) TES Creative School of the Year 2018 (Cook and Harrocks, 2019). Secondary School, not MAT or faith, U.K.	3) The Creative School: Leading Cultural Learning (ROH, 2019). Mixed School types, U.K.
Setting:			
1a) Concept/ Approach	Blended learning: Excite, Explore, Excel +Express	Project-work, supported by Arts-mark Award, Outreach, Engagement, Events, Experiences, embracing modern technology and culture of sharing.	‘A mixture of seizing opportunities, fostering curiosity and experimentation and maintaining an infectious enthusiasm... Supporting the rigour of this process with a journey to an Artsmark Award can help’ (5).
1b) Rationale	Digital Leaner Framework + Development and application of broad, soft, industry skills to evidence subject knowledge.	-Project work in student-chosen art forms easily aligns with real-world scenarios, particularly when facilitated by outreach, such as H.E. events and open days, which hardly cost a thing. -A culture of sharing utilises every individual strength, which is particularly useful whilst we can’t afford CPD and speakers. -Getting involved with as much as possible and posting on school social media platform acts as marketisation, which can work as case studies for awards and funding applications, as well as impact general intake.	-ROH believes ‘the power of cultural learning to enliven, challenge, inspire and transform lives’ (1). - ‘There is wide recognition that children need exposure to a range of cultural experiences’ (5).

1c) Ambition	Connected learning through digital literacy and citizenship, for skills and knowledge to be a communicator and critical thinker-necessary skills for 21 st century life.	To develop real-life skills, reflective of real-world arts industries, through collaborative project-work, which involves communication, planning, negotiation.	‘All contributors are clear that maintaining or improving standards in core subject areas is a central driver but recognize that the arts can complement these core areas and accelerate progress across the curriculum. One or two schools have placed prominence on the benefits of strengthening the arts when a school is facing adverse circumstances. Here the arts have become an important and integral part of the solution–focused action planning’ (3).
2a) Subject Leadership	Digitally competent teacher.	-Multi-skilled creative arts leads, that do other things besides main discipline to supervise cross-curricula projects. -Learning from others through outreach and collaboration.	-‘All contributors are outward facing and strive to be better networked and collaborative. They show great resourcefulness in identifying relationships to develop and creative partnerships to sustain. The ability to spot an opportunity is a common skill’ (4). -‘ teachers’ freedom to lead creative and cultural learning can play a vital role in staff retention’ (5).
2b) Subject Knowledge	Thematic, cross-curricula, but outcomes for activities are subject-driven.	-Development and application of skills in chosen art-from through project. -Exposure to all types of creative practice in different types on settings.	-Arts and culture in relation to ‘the wider world’ (34). -“Four Cs of 21st century learning” – creativity, communication, critical thinking and collaboration’ (33).
2c) Equitable Delivery	-Driving questions related to outside world and outcomes for an audience (as on blogs), rather than just the teacher. E.g.: Written response, available online- an article about F1, was noticed and responded to by F1 journalist.	-Freedom to choose. -Collaboratively informed. -As many different experiences applied to, as possible, for exposure to all types of creative practice in different types on settings.	-Peer-to-peer learning (35). -Feedback from teachers and peers (34). -Collaboration and communication; pushing back against perceptions of prestige, striving for excellence as positivity, independence and resilience (33-35).

<p>2d) Progression Model</p>	<ul style="list-style-type: none"> - Flip-learning of interactive multimedia introduction to topic/theme, for baseline assessment. - Measurable, structured activity throughout term, driven by context of initial question, graduating learning towards Expressive and Written outcomes. - Consultations with leaders at next school-stage aim to ensure that curriculum develops skills necessary for progression. 	<ul style="list-style-type: none"> -Outreach in feeder primaries and community for preparation of skills. -Project process developing real-life skills. -Careers advice central. -Real-world experiences are key. -Discussion of learning journey in open forums (cross art-forms to encourage collaboration, reflective of real-world practice). -Social learning from others with different specialisms, including older children, from the year above, local sixth forms, colleges or H.E. providers and other schools at out-of-school events. 	<ul style="list-style-type: none"> - Outreach in feeder primaries; skills revisited in KS3 (21). -‘Creative career paths’ (33, 47). - Reflective tasks, feedback and response to feedback (34-35).
<p>2e) Breadth and Depth</p>	<ul style="list-style-type: none"> - Theme per term allows for depth. - Breadth of experiences through different activities. 	<ul style="list-style-type: none"> -Range of different experiences through outreach, which can be incorporated into project. -Depth in evidenced application of skills and knowledge via project. -Breadth of how discipline relates to other disciplines through cross-curricula projects. 	<ul style="list-style-type: none"> - ‘There is wide recognition that children need exposure to a range of cultural experiences’ (5).
<p>2f) Assessment</p>	<ul style="list-style-type: none"> - On-going: low-stakes quizzes. - Engagement with expressive activity at the end, such as participation in ‘African Drumming’ festival, with additional written outcome component, e.g. self-reflection: how learning influenced participation. -Written element uploaded to online blog: writing for global audience rather than for teacher. -Blogs also used for feedback, moderation and uploading example works. 	<ul style="list-style-type: none"> -Project outcome can be assessed under current national curriculum guidelines. Both a practical and theoretical element in all projects. Have to look at, interpret and apply the context and knowledge. -Skills relevant to chosen field, often incorporating influences from other fields/specialisms. -Social media platform facilitates peer-to-peer feedback for formative assessment and is a bank of tangible evidence. 	<ul style="list-style-type: none"> -Mixed. Arts mark facilitates projects, regulated by own guidelines, in line with N.C. -‘The monitoring of cultural learning visits to plot who is accessing what over their school career and also the assessment of progress in arts subjects over time are welcome innovations’ (5). -‘Reflective tasks’ (35).

Perceived Impact in Practice	Fit for purpose: smart, connected learning.	<ul style="list-style-type: none"> -Active involvement with and from the community pays off, by way of fundraising, support, and awards that lead to funding, like educate awards. -Only school in local area to offer full sweep of creative subjects at GCSE. -Good subject-performance maintained. -Actively engaged with modern 'cultural capital'. 	<ul style="list-style-type: none"> -Successful cultural partnerships are memorable and influence pedagogy long after they have finished (3). - Freedom= 'Staff retention and recruitment tool' (4-5).
Perceived Issues in Practice	NQT and RQT should prepare teachers to consider contemporary skill development, as well as knowledge development.	Board had to agree not to encourage students to take the EBacc.	<ul style="list-style-type: none"> -'Children's exposure to cultural diversity was implicit rather than explicit' (5). -'Few identified creative uses of digital learning as a strength, despite the emphasis placed on this area by agencies including Arts Council England' (5). - 'Striving for excellence and mastery of the arts while also assuring an inclusive offer is a familiar challenge' (5). -Despite the opportunities...resource, workload and accountability pressures will continue to be a factor (21).

Case Study:	4) The Importance of Story (Hall and Thomson, 2017). Mixed School Types, Different Countries. Mainly U.K.	5) Teaching Music Online (Johnson, 2017). Online Platform for Music Majors at 'Mid-Western' University, USA.	6) Young People's Musical Lives: Learning Ecologies, Identities, and Connectedness (O'Neill, 2017).
Setting:			
1a) Concept/ Approach	Creative narratives, particularly supported by experimental and social learning (sharing and re-creating narratives).	'...the use of social-constructivist learning and collaborative online learning models [to] strongly support online student learning' (439).	-Situated music learning ecologies: 'a strong focus on collaborative social interactions within particular communities and contexts' (139). -Agentive music learning ecologies: 'focussed intentionally and intensely on the process of musical creation, experimentation, and innovation that "opened up" possibilities for obtaining personally meaningful musical goals' (133).
1b) Rationale	-Diversity and difference are important elements of consciousness and moral good. -Creating new artefacts and ideas that respect the heritage of the past (or of others) enacts inclusion (108-110). -Mental health and wellbeing tool: imaginative rehearsal to mentally prepare for new tasks, situations or roles (111-115).	'As music programmes move toward including contemporary learning environments...the positioning of pedagogical paradigms and identification of online instructional strategies that seek to integrate social-constructivist activities (for example, collaborative learning tasks and development of community interaction) become necessary' (452).	-Situated and agentive music learning ecologies were described by young people as 'transformative' (134).
1c) Ambition	Utilising creative narratives to promote social cohesion, inclusion and wellbeing.	-...technology is ubiquitous (Harasim in Johnson, 2017, 441). -'...if we can connect the learner by way of constructivist and social-constructivist experiences to ignite the creative thinking process of learning, then deep learning can be achieved' (441).	Purposeful and meaningful musical learning, musical identities and a sense of connectedness.

<p>2a) Subject Leadership</p>	<p>-Learning from others, outside of classroom. -Supportive classroom environment to explore and apply.</p>	<p>-‘students in the online learning environment [are expected] to have adequate computer technology and good-quality internet access, to use appropriate discussion etiquette, and to demonstrate self-motivation and self-regulation’ (448). -‘The transformation of a task from a traditional teaching method to an online format require[s] certain levels of technological skills...[however], teaching staff [should be able to] use their music expertise to overcome the technological issue’ (446).</p>	<p>-Self-learning and collaborative music-making in different contexts and environments, with some variation in intent.</p>
<p>2b) Subject Knowledge</p>	<p>-Question or topic-led, means students ask own questions.</p>	<p>-‘learning through action and how individuals construct their knowledge, interact with knowledge and make meaning from experience’ (440). -Explorative and participatory, or experiential, learning (451).</p>	<p>-‘For the most part, musical creations and expressions within agentive ecologies were rarely identical or unified other time; rather, they tended to be improvisational, innovative and increasingly multimodal when they involved digital media technology’ (135-136).</p>
<p>2c) Equitable Delivery</p>	<p>-Students find own answers and develop own responses. -Negotiation and respect, with and of different perspectives.</p>	<p>- Online collaborative learning environments... provide three types of interactive learning exchanges: student-to-student, student-to-content and student-to-instructor (441).</p>	<p>-Transformative experiences enabled young people to use actively concepts and/or relationships in one context to enable them to see and experience a different context in new and meaningful ways’ (129). -‘...tended to involve the creation of, or participation in, zones of interaction of contact zones where musical creation could be mutually developed and/or shared’ (135).</p>

2d) Progression Model	N/A.	N/A.	<p>-Activities within situated and agentic ecologies were described as transformative journeys; ‘shaping their decision-making...including how they engaged in challenging processes aimed at expanding their knowledge and skills’ (134).</p> <p>-Action of intentional music creativity (as in agentic practice), informed by exposure to different situated contexts.</p>
2e) Breadth and Depth	-narrative sharing supports interdisciplinary learning (116-118).	-Teaching staff had a variety of music performance and teaching backgrounds (444).	‘Contact zones were replete with multifaceted opportunities for transformative engagement, self-organisation and creative innovation. They also offered the potential for meaningful social and musical interactions to take place’ (135).
2f) Assessment	N/A.	-‘Tasks using discussion boards and group project interactions provided students with opportunities to reflect on their understanding of the content, and then to share that understanding through discourse with their fellow students. These tasks evidenced student need for critical thinking skills when completing reflective tasks’ (450).	-Indicatively reflective.

<p>Perceived Impact in Practice</p>	<p>-Positive Teacher evaluations (118). -Creative narratives can act as imaginative rehearsal, in support of wellbeing and promote social cohesion (111-115)</p>	<p>-‘With these approaches...a strong online teaching presence in music can develop that benefits all stakeholders’ (452). -‘...creating opportunities for students to learn through interactive and social exchanges (that is, a social-constructivist approach) was found by faculty to be the most promising method of engaging students in their learning’ (452). -Cognitive presence, social presence and teaching presence (450-451).</p>	<p>-‘A sense of connectedness appears to play an integral role’ within both ecology types (138). -‘The increasing presence of technology within agentive ecologies was accompanied by increased motivation and aspirations’... ‘infused with a sense of autonomy and self-actualisation... with increasingly fluid interconnections’ (138).</p>
<p>Perceived Issues in Practice</p>	<p>-pilot projects, focussed case studies and action research. Also, not subject specific.</p>	<p>-The complexity of technology used for online student learning tasks generally aligned with the technology proficiency of the instructor (444). -‘A shift in pedagogical approach may be required for those in the music faculty who are unfamiliar with developing social-constructivist task design’ (452).</p>	<p>-Are musical identities being ‘shaped’, ‘assumed’, ‘fabricated’ ‘promoted,’ an ‘assemblage’ and ‘acting out’ of ‘fictional truths’ being determined by ‘digital learning identities’, ‘technological change’ and ‘enterprise education’? (134-139). -A sense of ‘empowerment’ was not ‘necessarily’ related to situated ecologies (140).</p>

Case Studies Discussion, Analysis and Considerations

Digital Technology

The integration of low-cost, cloud-based software applications to support tailored learning in the music classroom, was identified as concept 1. However, the function of digital technology, where used in these case studies, was largely facilitatory or complementary to other pedagogic functions. Rather reflecting concept 3, CS1, 2 and 5 champion digital-sharing-platforms for facilitating discussion and collaboration, and allowing learners to share and showcase work. Each of these case studies utilised digital-sharing-platforms to engage learners with self- and peer-to-peer feedback, with CS2 additionally purposing this as a bank of 'tangible evidence', for formative assessment. This holistic use of technology has already been documented as an effective component of teaching and assessment in hybrid music classrooms (see Tobias, *Learning with Digital Media*, 2016, 135-8).

The induction of concept 1 similarly identified that digital technology could cut teacher workload, specifically, by tracking each learner's personal progress through performance in cloud-based software activities. Only CS1 specifically utilised digital technology to track and measure progress and performance, via informal quizzes. However, CS1 was also the only case study, where curriculum activities, although question-led, were fundamentally predetermined. In contrast, the explorative nature of identity-work processes, as in concept 2, and the hermeneutics considered in collaborative music-making for socio-cultural learning require non-fixed outcomes. It will therefore be difficult to measure progress and performance in relation to these latter concepts, with digital-technology. Nevertheless, a real-time digital portfolio of archived works, works in progress, plus formative self-reflections, peer- and teacher feedback, as above, could serve to provide a comprehensive record of a students' development over time (Tobias, 2016, 136-7).

Considerations

Overall, the case studies evidence practices that are indicatively more explorative and experimental, which may be difficult to assess, particularly with digital technology. Addressing this, CS1, 3, 5 and 6 all indicated that they incorporated reflective tasks as part of their assessment approach, to engage learners with critical-thinking processes.

Reflective tasks may therefore be a more appropriate assessment approach to consider as part of a new curriculum model, with digital-technology, taking a more facilitatory role for teaching and learning.

Identity-Work through Creative Narratives

References to mental health and wellbeing were largely implicit across the case studies. Only CS4 acknowledges the capacity for creative narratives to function as imaginative rehearsals, in support of well-being (Hall and Thomson, 2017, 111). Nonetheless, there is a clear indication that creative narratives, informed by situated and agentic learning ecologies, promoted a sense of connectedness, reflecting the identity-work process of self-in-relation, underpinning concept 2.

Interestingly, 'connectedness' was a consistent factor of intent and perceived as impact in CS1, 4 and 6. In CS1, this sense of connectedness is fundamentally related to digital connectivity. In CS4, connectedness was one of the key outcomes of creative narrative-sharing, highlighted in teacher evaluations. Hall and Thomson posit that this sense of connectedness is related to empathy, societal cohesion and respect (2017, 103-110). Such is a result of relational identity-work processes, involving a negotiation of different socio-cultural perspectives, toward the creation of a hybridised product, as in concept 2 (see DeNora in MacDonald, et al., 2017, 74-93; Philpott, 2012, 60; Woodford, 2005, 28-29). For example, the 'Right Up My Street' project in CS4 exemplifies the 'creat[ion] of new artefacts and ideas that respect the heritage of the past (or of others), through cross-generational story-sharing (Hall and Thomson, 2017, 108-110). Music-making in these out-of-classroom contexts, or 'situated' learning ecologies, O'Niells' case study supports, contributes to a sense of 'connectedness', as a result of positive social-interactions (2017, 138-139).

It is clear from CS4 and 6 that exposure to different contexts and perspectives invites active engagement with conceptual processes. As a natural subsequent, a learner is enabled to actively and autonomously utilise new, negotiated concepts in their own creative outlets. This extension of musical palettes opens up further opportunities for musical learners to explore 'prospective' identities in their own creative practice (O'Neill, 2017, 135-6). Termed by O'Neill as an agentic learning ecology, such a

purposeful and meaningful music-making activity substantiates concept 2, maintaining musicological theories of music and identity, as in chapter 1 (O'Neill, 2017, 135-6).

Furthermore, O'Neill also contests that the current, traditional curriculum of 'canonical texts, official knowledge, cultural heritage and so forth', promotes 'retrospective identities' (2017, 135). This is the opposite of connectedness and pertinently, O'Neill found that, segmented learning ecologies, typified by the typical instruction-type musical practice, were related to a sense of self-identity, but in an isolated way (O'Neill, 2017, 126-132). This finding suggests that the current traditional pedagogical approach, as identified in chapter 1, to musical learning will conflict with the integration of relational identity-work into the curriculum. Nonetheless, on the basis of psychological theories of adolescent identity, mental health and well-being can be supported with musical activities, in which learners can explore and affirm self-concepts in relation to wider-contexts, as in concept 2. Indeed, O'Neill found that older youth most commonly described engagement in situated and agentic learning ecologies as 'transformative' (2017, 134). Responses in O'Neill's case study (CS5) additionally support that interactive and agentic music-making, was the most promising method of engaging students in their learning. Although the respondents in CS5 are slightly older than KS4 learners, their responses maintain that music-making activity informed by explorative, relational processes, supports effective identity-work processes.

Considerations

CS2-6 emphasised collaborative practice, to engage learners with contexts beyond the classroom environment, as both concepts 2 and 3 require. CS2 and 5, in particular, utilise discussion and sharing through online platforms to inform and develop in-class work. Slightly differently, case study 4 focusses on learning from out-of-school, community-contexts, indicative of situated learning ecologies (as in case study 6). Either way, it is clear that many of the benefits of collaboration in creative practices, highlighted in CS2, 4 and 5 are underpinned by a social-constructivist pedagogy. Despite the variation in resource and approach, each example of collaboration is personified by exploratory learning through engagement, interaction, adaption, adoption and summative reflective practice (as in Bandura, 1977 and Schoon, 2018).

From a holistic perspective, it is arguable that such a social-constructivist model is inherently inseparable from conceptual subjects. As is music, by nature. A social-constructivist pedagogy may therefore be the best approach to a new music curriculum model that can support mental health and wellbeing.

Socio-Cultural Learning through Collaborative Creative Narratives

Combatively, across the schools in CS3, 'there is wide recognition that children need exposure to a *range* of cultural experiences' (ROH, 2019, 5). The MCR suggests that the experiences informing the music curriculum should be 'determined locally', through 'improved partnerships between learners, schools, communities, parents, music services and...Music Education Hubs' (MCR, 2019, 33). However, as CS3 demonstrates and CS5 similarly posits, locally determined provisions do not ensure a diverse range of cultural experiences, particularly if the demographics of the local area is not diverse itself (Johnson, 2019, 20 and ROH, 2019, 5). Johnson's social-constructivist model for the online teaching environment (CS5) exemplifies the effective facilitation of explorative, student-led collaborations, beyond the classroom and local area, via digital means. Such, is the basis, on which the third original concept, aimed at integrating socio-cultural learning, is built upon.

Considerations

Deviating from a traditional, apprenticeship-dominant pedagogy, underpinned by western classical theory, the integration of socio-cultural learning via digitally collaborative means, is likely to face institutional, pedagogic resistance (as in Johnson, 2017). As already stipulated, the dominant approach to music education, comprising of modular, unitary instruction, does not lend itself to modern practices for musical teaching and learning. Rather, digital technology is likely to be viewed as a distraction from instruction (Partti, 2017, 261). Unsurprisingly, each case study indicated the pervence of conflict between socio-cultural provisions and traditional skill-based practice. CS3 highlights that: 'striving for excellence and mastery of the arts while also assuring an inclusive offer is a familiar challenge' (ROH, 2019, 5). This view reflects the cultural value of music, as previously illustrated, which traditionally adopts an

apprenticeship-dominated pedagogic approach, oriented toward segmented learning ecologies, as CS5-6 note. However, as Johnson (CS5) posits, a social-constructivist pedagogy, particularly supported by the online environment, is necessary as contemporary learning environments become more common (2017, 452). Learning environments that promote collaborative practice via digital-connectivity also integrate the competencies pertinent to increasingly globalising and digitising multi-media industries, in which music is firmly situated (Kardos, 2019 and Burnard and Haddon, 2015). Therefore, given the UK's uncertain future in the global economy, concept 3 is crucial to a sustainable music education and can be feasibly implemented with a *necessary* pedagogic shift.

Summary

It is not clear that policies or the topics of meta-contextual discourse previously identified are wholly considered by the stakeholders in each case study. Nor, are certain indicators of the CQM specifically met, as the practices demonstrated in these case studies were not intentionally designed to fulfil them. In spite of this, it is clear that the holistic value of connected learning, through digital and collaborative concepts are both considered (transpiring as intent) and perceived in impact, across the case studies.

Generally, the concepts largely fulfil CQM implementation criteria and have the capacity to overcome key factors of unsustainability in music education. Pertinently, on the whole, financing resources and accountability pressures were not perceived as issues in implementing these concepts into practices. One school in CS3 does state that accountability, workload and resources 'continue to be a factor...despite the opportunities' (ROH, 2019, 21). Nonetheless, this may correlate with a lack of creative uses for strong digital-technology, and a somewhat limited range of explicit cultural experiences, identified across CS3 (ROH, 2019, 5). Overall, this is a promising indication for the general sustainability of each concept, from a provision-perspective.

However, this cross-referential case study has indicated certain issues that need resolving before these concepts can be integrated into a curriculum model. Firstly, across the case studies, the subject knowledge indicator is not consistently fulfilled by

music-specific content or aims. This remains to be determined. The new CQM indicators determine progression in knowledge, and parity for all pupils (see fig.2 and fig.13 in Ofsted, 2018c). As stipulated, the imposition of the western classical canon determines subject knowledge that pertains to a musical learning journey, that is particularly unsustainable for learners of certain demographics. This does not ensure parity, as the CQM impact indicators require.

A resolution, made clear by in this case-study exercise, is the combination of the concepts, to facilitate student-led, experiential music-making, in different social, national and global contexts. In doing so, rather than imposing any musical system, practice, or area of study, the subject content of a new curriculum model may comprise of different real-world contexts for music-making. This approach applies purpose and meaning to musical activity, reflecting agentic learning ecologies, identified above, and is likely to promote experimentation with more diverse skill-sets, pertinent to innovation. O'Neill's case study supports that:

...musical creations and expressions within agentic ecologies were rarely identical or unified other time; rather, they tended to be improvisational, innovative and increasingly multimodal when they involved digital media technology (2017, 135-136).

In such, synthesising subject content as agentic music-making within different contexts, may serve to broaden the knowledge and skills available to musical learning, improving parity. Moreover, by ennobling the diversity of accepted musical systems and practices, such a subject-content reform would better situate the music curriculum, as an investment into the ambition for diverse, outward-looking arts and cultural industries in the UK. This will be further discussed in the following life-course options chapter.

Another clear implementation issue is that student-led and digitally-supported collaborative practices fundamentally shift the role of the teacher from instructor to facilitator. Given that the long-embedded pedagogy in music education is largely teacher-directed, there is likely to be resistance toward a subject approach built on a socio-constructivist design, as perceived in CS5. Nonetheless, the pedagogic shift may

serve to address perceived issues in teacher knowledge, particularly with digital technology, as CS1 and 5 identify. It would be absurd to expect educators to be specialists in all types of music, as well as adept with new digital technology (Waldron, 2017). However, learners are already likely to be digitally competent, which will only be accelerated by embedded digital citizenship within wider-curriculum learning. Thus, peer-to-peer learning and feedback, in combination with explorative and interactive music-making activities, both augmented by social-media platforms can act to inform progression knowledge and skill. Therefore, teachers would need only to engage learners with each learning context, and assess the critical-thinking processes, evidenced in reflective tasks and the application of musical skill in music-making activities (Philpott, 2012; Johnson, 2017, 450; Cook and Harrocks, 2019). Shifting more responsibility onto the students themselves, social-constructivist learning, can also decrease teacher workload, as demonstrated by CS2 and 5. A key issue pertaining to an unsustainable GCSE music provision. As CS5 poses, and CS2 exemplifies, a pedagogical shift toward socio-constructivism in music, is entirely possible with institutional support.

When used in combination, it is clear that each concept is facilitatory and complementary to one another. Thus overall, utilising digital-sharing platforms, to support and facilitate tailored learning, identity-work through creative narratives and socio-cultural learning through collaborative creative narratives proves as a sustainable GCSE music curriculum approach. TES' Creative School of the Year (CS2) is the most comprehensive and successful example of this, maintaining the offer of all arts subjects at GCSE, whilst, also achieving performance data, above the national average (Cook and Harrocks, 2019).

Further Considerations

Each case study was chosen on the basis that they demonstrated the implementation of one, or a combination of similar concepts, to those identified in chapter 1. Nonetheless, across the case-studies, there are further examples of practice opportunities that can further complement a sustainable, holistic GCSE music curriculum model.

Firstly, there is some scope to consider collaborative practice across education-transition stages. This could act to connect phases of learning to support transition, the current arrangements of which, the MCR identified as generally weak (MCR, 2019, 45). In CS3, a drama consultant works with feeder primaries, then with the same learners in Y7 (ROH, 2018, 21). More effectively, and specific to music, secondary learners themselves might actively work with partner primary schools and FE colleges, leading and engaging in music-making activities, as to experience other contexts for the practice of music. The effect of such an approach is demonstrated by CS2. In addition to its community connections made via social-media, CS2's cross-transition-stage, partner-school collaborations, contribute to their well-connected and populated arts-subject provisions (Cook and Harrocks, 2019). Pertaining to progression *into* and beyond GCSE music, collaborative practice across education-transition stages might increase the uptake of GCSE music, by raising aspirations and awareness of progression opportunities. Nonetheless, there are obvious logistical and financial limitations in physically transporting learners and equipment to partner schools. Given the current expendability of GCSE art-subjects, in addition to the instabilities and inconsistencies in funding, this may be too costly a provision to consider at this point. Nonetheless, it may be an interesting addition to the GCSE Music curriculum, once the overall sustainability of music education is improved.

There are less logistical issues perceived in interdisciplinary collaborations, as CS2 and many examples in CS3 and CS4 embrace. Interdisciplinary collaborations present as an additional context in which to explore creative narratives and engage with music-making. Cautiously, it could be argued that if one of assessable component of GCSE music is common to all arts subjects, then there is no need to offer more than one per curriculum. However, CS2 emphasises the development and application of subject-specific knowledge and skill, within interdisciplinary collaborations. Their 'Beach' project for instance, required skills from dance, media and music respectively. All of which, could be assessed on their own merit, in line with national curriculum guidelines. Of course, each individual subject would require funding for resourcing and teaching time. However, by giving students agentic control to choose and develop their interdisciplinary collaborative projects, CS2 maintains that interdisciplinary

practice 'hardly costs [the school] anything'. They report that, teacher workload is lessened with 'students leading' and 'learning from one another'; 'older children also get involved and act as role models'. These practices reflect CS2's school-wide 'culture of sharing'. In practice, students and staff alike are encouraged to speak and share ideas, project outcomes and expertise by manner of assemblies or via a school-wide online blog (Cook and Harrocks, 2019). Johnson similarly urges the need for institutional support, mentorship and a collaborative community nexus (2017, 449-452). Similarly, a culture of sharing is notable in bespoke, creative approaches to staff-led CPD adopted in schools in ROH (see schools on pages 34, 39, 47 in ROH, 2019). In such a manner, CS2 heavily relies on cross-arts networks, between staff and students, and proudly showcases the resulting cross-curricula projects. Consequently, it is the only school in its local area to offer a full sweep of creative arts subjects at GCSE (Cook and Harrocks, 2019). In addition to clear positive implications for other arts subjects, interdisciplinary collaboration is a common practice for 21st century musicians, as will be discussed in the following chapter. Therefore, an interdisciplinary component within a music curriculum model can serve as an investment into the ambition for multi-skilled creative arts industry, with little financial or logistical implications.

Finally, all of the case studies viewed the arts in relation to the wider world; this presents both as an issue and an opportunity. CS1 emphasises the necessity for connected learning via digital platforms, in promotion of necessary skills for 21st century life. One school in CS3 foregrounds 'the four C's of 21st century learning' in their approach to the arts and cultural learning: creativity, communication, critical thinking and collaboration, whilst others attempted to highlight 'creative career progression' (ROH, 2019, 33, 47). Many schools in CS3 acknowledged the arts as a 'complement' to core areas, that can 'accelerate progress across the curriculum' (ROH, 2019, 3). These are all examples soft-justifications, which, as previously stipulated, do not materialise as subject-specific outcomes, which are necessary to a sustainable provision of music (see Schmidt and Colwell, 2017).

Nonetheless, there is clear potential to for the incorporation of new concepts to engage students with musical processes that align with diversifying life-course options for music. CS2, and 4, 5 and 6 demonstrate interactive and collaborative processes of

music that mimic real-world practices within the online environment. By engaging with such practice, learners are likely to develop additional contemporary subject-specific skills, that current practices in GCSE Music compartmentalise, or simply overlook. For instance, the self-marketisation and social media presence demonstrated by CS2, are key digital competencies of 21st century musicianship, maintaining Kardos' position (Kardos, 2018, 6). Thus, rather than just including physical and online spaces, a hybrid approach could be adopted, 'encompass[ing] multifaceted ways that people enact musicianship in relation to and through digital media and technology' (Tobias, 2016, 112). In this sense, 'students might emphasize different roles or ways of knowing and doing music to varied degrees in the same class as opposed to focusing solely on musicianship specific to a particular way of being musical' (Tobias, 2016, 113). It makes common sense, that a hybrid classroom approach, wherein musical skills and knowledge are developed through experiential musicking in diverse real-world contexts would serve as better preparation for a wide-range of musical progression.

Chapter 4- Life-Course Options: Progression Perspective

As an optional subject, GCSE music requires clear alignment of subject-specific progression opportunities. Providing clear and diverse progression routes, 'available to all young people' is currently a core role of Music Education Hubs (ACE, 2017b, 5). This hub-role has not been effective. As stipulated, despite a vast array of opportunities for progression in music, beyond compulsory education-age, current hub provisions pertain largely to musical practice for cultural industry, with signposts to additional resources for the use of digital-technology. Unsurprisingly, a large-scale public survey, carried out for the MCR, found 'lack of opportunities' as one of the biggest barriers to people taking their music further (MCR, 2019, 19).

When it comes to choosing optional subjects for KS4, students must recognise a subjects' usefulness and relevance to their lives, future progression and career aspirations (Schoon, 2018, 31-32). My impartial discussions with young people, as progression advisor, have consistently maintained that such life-course relevance outweighs subject enjoyment and prior attainment. This may be due to the implicit pressures of unidirectional socio-economic discourse, as Schmidt and Colwell discuss in relation to music education and policy (2017, 14-21). Nevertheless, many young people that I have spoken to in the last two years have expressed a concerning observation that echoes Burnard and Haddon's Music Higher Education research. That is, there is clearly 'little interaction or overlap between educational systems and the "real-world" practice of creativities of the professional musician' (Burnard and Haddon, 2015, 11). Fundamentally, the current model for music education is not perceived as a viable educational pathway for many learners, rather a hobby or something that can be developed outside of school. This would certainly explain why young people are increasingly taking a self-directed approach to musical learning outside of the classroom (MCR, 2019). As less demand naturally determines less provision, the clear alignment of curriculum content with life-course options is crucial for the sustainability of GCSE Music.

As such, this final research phase adopts an interpretative approach to learner-progression. It particularly responds to the MCR ambition for: 'young people [to be]

informed and engaged in shaping their own learning pathways' (MCR, 2019, 3). Accordingly, the following secondary context survey will examine trends in music in higher education (HE), careers and industry practice, utilising a range open access sources including government documentation, institution websites and published interviews with artists. This process will constitute as the learner-progression-perspective. The decision has been made to exclude level 3 A-Level qualifications from the learner-perspective, on the basis that they almost identical in structure, content and delivery to GCSE (level 2). These qualifications are also offered by the same examining bodies (see AQA, 2019a; OCR, 2019; and Pearson, 2015a). Therefore, it is a fair assumption that any GCSE Music reform will affect a similar reform at A-level. This final phase serves to ensure that the amalgamation of concepts as a new curriculum model sufficiently equips learners to shape their own musical pathways (as per Ofsted, 2018c and MCR, 2019, 3).

Careers and Music Education

The provision of a career's education is compulsory in UK secondary schools (DfE, 2018a). The Gatsby benchmark for high quality careers education indicates that careers should be linked with curriculum learning (Holman, 2014). Nevertheless, as my current job role as a visiting, external service provider indicates, the provision of a careers' education is often an addition to the curriculum, rather than curriculum, or, subject-specific. The MCR regards the alignment with a diverse range of progression routes and aspirations, throughout school stages, as good practice (MCR, 2019, 24-25). However, common recommendations in calls for change completely overlook the clear misalignment of current curriculum content, with subject-specific career and education pathways. How are learners supposed to make informed decisions in shaping their own musical learning journeys', as per the MCR ambition, without fully exploring their options? (MCR, 2019, 3).

Whilst there are a range of opportunities available in the arts and creative industries, there is little vocational emphasis in the current GCSE music curriculum. Therefore, of course learners may be unaware of the real-world contexts in which they can apply the segmented skills they would develop throughout their school music education (Why the Arts Matter, 2018). Embedding an understanding of vocations in relation to

subject-specific content, is an approach notable in Singapore's primary and lower-secondary music curriculum. With the learning objective to 'understand and describe the different arts-related vocations in society', learners are exposed to different careers and how those relate to their learning (see Ministry of Education, 2019a, 21). These connections are not typically considered in musical education in the UK, until HE.

Therefore, an exploration of different vocational options for music might be a component worth considering for a new curriculum model. Nonetheless, as contested throughout, the learning content in GCSE Music does not currently reflect the breadth of modern real-world practices of music. This would make it difficult to relate subject learning to *actual* vocations. Whilst all case studies similarly viewed the arts in relation to the wider world, they differently explored the *application* of subject-specific skills and knowledge within a range of contexts for musical practice. Therefore, which contexts for musicking in the classroom will best allow learners to tailor their progress in-line with options for the purposeful use of music: in their everyday life, future progression and career aspirations?

Music in Higher Education

Higher education is an opportunity to progress in musical learning, beyond compulsory education age. As of October 2019, there are 1,172 post-18 undergraduate-level music courses offered by 167 HE providers, excluding conservatoires (UCAS, 2019). Whilst nearly all HE undergraduate courses require evidence of performance or music-making skill of some kind, this is not necessarily limited to western classical, instrumental domains. There is some evidence to suggest that conservatoires are recognising the need to diversify their entry requirements and course listings to support different progression routes (see LCM, 2019; RBC, 2019 and RNCM, 2019c, 28). Nonetheless, most conservatoires and Russel Groups (RGs) require evidence of classical instrumental grades, or equivalents for course-entry, with a core course component of principal instrumental study (see Appendix 1; LCM, 2019; RAC, 2019; RCM, 2019; RNCM, 2019a and others). These represent a small percentage of opportunities available in music at HE. By contrast, independent, music industry-oriented institutions, such as ACM, BIMM and ICMP do not require evidence of any formally

recognised musical training or education (ACM, 2019a; BIMM, 2019b and ICMP, 2019). Indicatively, a simple search of conservatoire alumni implicates that formally-trained, conservatoire graduates largely occupy opportunities for music in cultural industry domains (RNCM, 2019b and others). Whereas, graduates from ACM, BIMM and ICMP are some of the biggest contributors to the UK music industry (ACM, 2019b, BIMM, 2019a and ICMP, 2019). These distinctions reflect music as cultural-industry, which the current GCSE Music curriculum model largely pertains to, versus the modern music industry. Either way, modelling a GCSE Music curriculum to specifically prepare learners to progress onto any distinct course offered by such a range of institutions would determine very different sets of subject content.

Aside from the independent providers above, there has been a clear modernisation and diversification of music courses offered at H.E. overall. A 'Music' keyword search for undergraduate degrees in the UK on UCAS generates the following course results from 173 providers:

- commercial, or popular, music, including performance and song-writing;
- music business, industry, enterprise, events and management;
- community music and arts leadership development;
- audio, sound or music production, technology and design, including live and for theatre;
- music and sound for film or media;
- music for teaching and therapy (incl. in- and with- education and psychology);
- musical theatre and performing arts.

This list indicates the range of opportunities in which to develop and apply musical learning, excluding music as a joint honours subject, which is also largely common (UCAS, 2019). Evidently, there is a clear shift toward technological, sociological and cross- and inter- disciplinary approaches to music in HE, maintaining the concepts proposed. In addition, with increasing commitments to equality and diversity, opportunities for musical progression in HE are more equally available, regardless of class and, to some extent, educational background (Kardos, 2019, 3, 8). Moreover, as exposure to socio-cultural *assets* become more available through digitisation and

social media, identity formation is a much more fluid and multi-faceted process (Pignato, 2017 and Westerlund, et al., 2017). Adolescents from Euro-American cultures in particular, are able to be increasingly experimental with the aesthetic world, as pop culture phenomena of social media influencing on audio-visual platforms, such as YouTube, Snapchat and Instagram, would suggest. With almost limitless capacity for experimentation within the aesthetic world, it is impossible to pre-determine a one-size-fits-all approach to a sustainable music education, from a learner relevance and progression perspective. Music curricula in the 21st century should embrace the social situation of increasingly experimental and globalising knowledge societies, to promote innovative and agentive practice (Pignato, 2017), as many HE providers appear to acknowledge. To support such a range of progression opportunities, GCSE Music must allow learners to experiment with and tailor their own as diverse set of skills and knowledge, realising their own multifaceted musical trajectories (Tobias, 2016, 112).

Nevertheless, there is notable resistance from *reputable* HE institutions to similarly diversify their course listings in music. Whilst 'Music' as a standalone BA (hons), or BMus still exists in a number of institutions, it is rare that is the *only* offer available. Of those that offer a music course, RG's Oxford and Cambridge, Birmingham, Bristol, Cardiff, Durham, Kings College, Manchester, Sheffield are examples of this rare limitation (see Appendix 1; University of Oxford, 2019 and others). Oxford and Cambridge have a further limitation in that joint honours' programmes with music are unavailable, restricting the potential to utilise music cross-collaboratively. Only universities of Edinburgh, Leeds, Liverpool, Newcastle, Nottingham, Southampton, York and Queen's University Belfast have a notably more diverse music course listing, of which at least one is attributable to the above list. Some might suggest that this is a fair balance between RGs (see University of Birmingham 2019 and others). However, practitioners in education and careers progression, like myself, may have observed that young people's perceptions of HE are warped by the prestige attributed to Oxford and Cambridge, specifically. This is certainly the case for young people within the Essex constituency, particularly if they are the first in their family to consider HE. For instance, in workshops aimed at raising aspirations for HE, we ask KS3: 'Can you name three universities in the UK?'. Invariably the first two answers are 'Oxford and

Cambridge'. These institutions are indicatively perceived as the educational elites, but are also exclusionary due to their limited music course offer and exceedingly high entry requirements (Appendix 1).

As such, broadening HE provisions overall have not yet affected a shift in perceptions of music and music education progression opportunities. Sustaining this ascertain, perceptions of the 'arts' in ACE's consultation for its 2020-30 strategy for the arts and cultural industries, were associated with 'high-art' or 'elite', practices and organisations (ACE, 2018, 11, 30). Despite emphasising the importance of facilitating self-directed pathways in music education, even the MCR imposes a traditional perception of musical 'excellence,' firstly, by identifying each featured musician, alongside their particular instrumental 'specialism' (2019, 16-17). This ascription of a musical identity, defined by instrumental specialism similarly dominated my first year at university in 2015. Despite the diversified entry requirements that allowed me to progress, many classmates would still introduce themselves with their name, their principal instrument and their music board grade. More pertinently, the MCR suggests that "conservatoires...represent an aspiration for further musical study for many learners and this route for excellence can be made clearer as young people show promise" (MCR, 2019, 44). Whilst it is not implicated that conservatoires are the only route for excellence, it is indicated as a reserved route for those that *show promise*. Such a narrative poses clear issues for parity, as implicated in chapter 1.

Moreover, a campaign was recently launched by mental health and classical music charities to support classical musicians working in the culture sector. Whom, are reportedly facing increasing mental health issues, with lack of job opportunities and security identified as key issues (Roberts, 2019). Therefore, it appears that there are indeed limited opportunities for music within cultural-industry, which the current mode for GCSE Music largely pertains to. Therefore, likely only emphasised by the transferrable skills argument for music learning, the 'no careers in music' narrative surrounding school-based music education is seemingly founded (Ofsted, 2018d).

Thus, it is no surprise that musical learning is broadly not seen as sustainable, from a learner-progression perspective (MCR, 2019). The emphaticised western classical model that dominates music education, pre-HE, pertains largely to a linear and

sometimes costly musical learning pathways, with limited career prospects. As previously contested, this is perpetuated by a number of additional factors, including: disproportionate ACE funding for certain cultural organisations rooted in classical heritage, and long-established external exam board grade requirements dictated by institutions. Certainly, an understanding of our cultural heritage, might be considered a contribution to an understanding of national identity (DfE, 2015b). Therefore, traditional pedagogy and practice of music may be assimilated under certain holistic requirements of UK regulation (see Ofsted, 2019, 60). However, with limited progression opportunities, emphasising classical musicianship from GCSE level, offers no concrete purpose to an equitable music curriculum. This is not to disregard 'traditional' musical learning. However, a young persons', *free*, school-based music education should foreground musical skills that keep options open, rather than limit them by perpetuating a long-embedded esoteric narrative in music education, concerned with preserving cultural heritage. The decolonisation of the music curriculum would serve to accommodate diverse content and subsequent practices, improving inclusivity in music education and subsequently, participation. Fundamentally, the decolonisation of the music curriculum is an important shift for parity, the future of music within the UKs arts, cultural and creative industries, and subsequently, sustainable learner-progression routes.

Music in and as Industry

Much like HE, the UKs music industry itself is more diverse and accessible than ever, with the rise of independent artists and UK music's contributions to global multi-media. Combined evidence from music industry reports cumulatively supports that a significant amount of revenue created in the UKs well-performing music-industry is attributable to a combination of digital and physical music formats, performance rights and synchronisation (see BPI 2019; IFPI, 2019, and UK Music, 2018). That is, the use of music in advertising, TV, film and games. The soundtrack for *The Greatest Showman*, starring performers from around the globe, released in the UK in 2017, for example, was the best-selling title of 2018, ahead of Adele, and was covered and released by various other British artists (BPI, 2019). These industry-trends confirm that developing digital competencies, and interdisciplinary and global collaborations should be

necessary practices within a sustainable music curriculum, from a learner-progression perspective.

Pertinently, the musical learning journeys of many British artists that contributed to the 2018 music industry revenue with successful releases, acknowledged by the MCR, do certainly not reflect the traditional model (see list of musicians on BPI, 2019 and MCR, 2019, 19). For instance, a catalyst for Ed Sheeran's career were his video posts on the web-based platform, SB:TV. He gained mainstream attention for reaching number 2 in the iTunes chart with independent EP, *No. 5 Collaborations Project*, without any promotion or label (Haugh, 2011). Additionally, in a BBC interview, Sheeran admitted that he is primarily self-taught (Haugh, 2014). This single music industry success story supports the assertions made for music education thus far. That is, the need to integrate self-directed musical learning; real-world, situated experiences; the use of social media platforms; and, collaboration (ACM 2019b; AllMusic, 2019 and Haugh, 2014). Having attended ACM, a HE provider with no traditional, formal musical entry requirements, as above, Sheeran himself emphasises the diversity and accessibility of the music industry:

“Parents might look at the place I have got to in my career and think that’s unachievable. One, it isn’t – you can get there; and two, there’s so many other things to do in the music industry [such as, music manager, or work at a record label, or work in music TV] – it’s all about having focus and passion” (Ed Sheeran, as Patron of ACM, 2019b).

It is clear that a music education that acts as a re-investment into *industry* needs to be more diverse to align with industry demands and opportunities, as HE institutions are increasingly recognising, as above. Moreover, agentic, student-led music-making in different contexts can clearly transpire into musical achievement and development, as the case studies implicated. Supporting this, Ezra, who attended BIMM, another independent H.E provider with no music-specific entry requirements, told the Telegraph: “when I started writing for myself...that’s when it became exciting, and that’s when people started getting interested” (Telegraph, 2014). Ezra similarly found fame after posting an acoustic demo, ‘Angry Hill’, on YouTube, after studying a L3 BTEC in Music and attending BIMM (Billboard, 2015). Interviews with Ezra indicate that his

musical learning and development was largely explorative and self-directed, involving purposive listening to a range of styles to mimic and experiment with vocal styles, even in live performance contexts (Billboard, 2015). Thus, like Sheeran, Ezra's success also involves self-directed exploration of musical identity, informed by an array of experiences and exposures.

Very similar 'road to success' stories are common to many other top-industry contributors (ObiterLover, 2015). Releasing music independently and gigging locally, in the underground music scene, Stormzy relates 21st century, DIY music-making culture to his identity and upbringing (Hunger, 2017). Dua Lipa's musical career began by posting covers of Pink and Nelly Furtado on YouTube (Clash, 2017 and Fader, 2015). Jess Glynne, whom also attended ACM college, and whose discography indicates a vast array of collaboration, like Sheeran, gained mainstream attention, as featured vocalist. She attributes her success to 'connections', 'life, and experiences' (Wonderland, 2014; The Jewish Chronicle, 2014). To summarise, it is clear that the musical learning-journeys of some of the UKs biggest music artists, largely constituted of self-led, situated and agentic ecologies, outside of the classroom, or formal environments. This brief industry overview maintains research regarding student-led practice, highlighted by the MCR:

Research shows that activities which are largely teacher directed make it hard for children and young people to engage in music-making post-compulsory education and that increased student independence can lead to more effective learning (Pitts & Robinson, 2016 and Andrews, 2013 in MCR, 2019, 53).

Such was the case for a number of my university peers, many self-taught, whom continue to engage with music in their everyday lives, in employment and further study. Many create, market and perform their own singles, albums and E.P.s, that can be found on digital radio and streaming platforms, such as Spotify. This demonstrates that musical skills and knowledge, developed via *non-traditional* musical-learning can be applied to a number of real-life opportunities for music in the 21st century (Kardos, 2018, 6 and Waldron 2017). Therefore, it is clear that an experiential, student-led approach to the music curriculum can effectively support musical progression.

Wider Opportunities for Musical Practice

Music is firmly situated within the UK's arts, creative and cultural industries, and the global multi-media industries, in various capacities. In such, interdisciplinary and global collaborations are common to 21st century music-practice and portfolio careers are not uncommon for working musicians (ACE, 2017a and Burnard and Haddon, 2015, 10-11). Accordingly, in their 10-year strategy, ACE envision the UK's creative and cultural industries, to have a multi-skilled, collaborative, innovative and outward-facing workforce that champions diversity and inclusivity (ACE, 2018). Of course, a music curriculum that covers the skills and knowledge of the styles and practices, relevant to every professional context for music would be impossible to provide. However, increased student independence, where learners are required to agentively make considered musical decisions in a range of different contexts for musical practice, would better serve to realise ACE's vision. By choosing and applying music to different contexts, learners will negotiate with different perspectives, skill-sets, and environments. These diverse and non-hierarchical processes will prepare learners to be outward-looking musical professionals and better-equip them to contribute to the UK economy's innovation capacity (Schwab, 2018b, x). By contrast, if all musical learning is fundamentally teacher-directed and the content remains influenced by an inherited system, diversity, inclusivity and innovation is limited. Such limitations restrict learners in utilising music for many functions in their future.

As stipulated throughout this research, the practice of music is inseparable from identity, society and culture. Simplistically, the traditional view of music education can be seen to acknowledge this, by implicating that the cultural artefact of western classical music is fundamental to an understanding of our British identity (DfE, 2015b). Some might similarly attribute the content of English Literature as the inherited cultural artefacts of the English language. Shakespearean literature, for instance, like western classical music of the greats, such as Mozart, is similarly celebrated as crucial to the understanding of British heritage, and thus also prominently features within the English curriculum (DfE, 2015b). However, the dominant esoteric view of national artefacts pertains to derivative, or 'retrospective' identities, as O'Neill identifies, thus can only promotes recreation (2017, 135). This impedes identity-work processes, as

well as innovation. If learning music education is to engender innovation and support mental well-being, as contested in calls for change, then new ideas, methods and products must be embraced.

Providers acknowledging and integrating modern practices in music education, as in the case studies, evidence the acceptance of culture, and hence cultural identity, as a flux (Woodford, 2005, 20-29; Schippers, 2009, 46). This view fundamentally aligns with Ofsted's definition of cultural capital: 'the essential knowledge that pupils need to be educated citizens' (2019, 43). As a core subject, measured under the EBacc, the English subject-curriculum is afforded the time and money to be delivered as two separate subjects, accommodating the study of English from both cultural viewpoints at GCSE. Already costly and unsustainable, it is not feasible to offer two separate provisions of music at GCSE level.

Interestingly, it has been English language, the *agentive* component of the English curriculum, that required resitting if it was not passed at Level 2. That is, where learners are supported to develop their understanding and subsequent ability to utilise modern English, in modern texts and contexts (DfE, 2013). Certainly, in reality, an aspiring writer, in modern society would be better served by the English language component. Wherein, they are able to experiment with English language, applicable to real-world-practices that relate to life-course options, such as a blogger, journalist, or opportunities within the wider media and communication industries. Thus, to maintain learner relevance, GCSE music must similarly prioritise the creative and practical use of modern music-making, related to modern contexts and life-course options (Schoon, 2018, 31-32). Again, BTEC music options do accommodate practices of such contexts. However, the empirical data from across the country supports that even one music offer, let alone an additional qualification like a BTEC alongside GCSE, is a privileged offer that is not nationally consistent (ISM, 2019 and MCR, 2019). Particularly given that statutory guidelines only require schools to provide access to one course in the arts entitlement area, comprising of art and design, music, dance, drama and media arts (DfE, 2014, 8).

There is no disagreement that the ability to ‘create’ music is vital to musical learning. Hence, music-making is a consistent component across all current GCSE specifications (AQA, 2019b; OCR, 2018 and Pearson, 2015b). Nonetheless, these GCSE music specifications present music-making as a segmented activity, primarily via composition and informed by western classical theory (AQA, 2019b; OCR, 2018; Pearson, 2015b). Musical progress is undoubtedly attainable through the segmented practices that inform the current unitary model, for some musical learners. However, replicative music-making processes that typify segmented practice are unlikely to motivate, inform and engage young people in shaping their own learning pathways, facilitate innovation, or provide a transformative space for identity-work processes (O’Neill, 2017, 126-132; Pignato, 2017 and Westerlund, 2017). Therefore, a sustainable music curriculum model from a progression-perspective, should engage learners with music-making processes, inclusive of all systems and styles, in replicated real-world socio-cultural contexts.

Chapter 5: Synthesising a Curriculum Model

This research aimed to induct and scrutinise concepts, upon which, to build a sustainable, holistic GCSE Music curriculum model. The policy and provision perspective indicated three feasible concepts to explore. The practice and progression perspective indicated rather that concepts for digital technology, and creative narratives for identity-work processes and socio-cultural learning are all intrinsically linked by inquiry-led and collaborative music-making practices.

Musical Agency

As life-course options for musical learners increasingly diversify, learners must be equipped with versatile competencies and self-initiative, that allow them to meaningfully and purposefully utilise music in changing environments. Indeed, one's ability to act in the world can be understood as the basic concept of agency (Schoon, 2018 and Westerlund, et al., 2017, 572). According to Schoon's conceptualisation, learner agency 'is a dynamic and relational process...understood to reflect the active and lifelong processes of inquiry, engagement and participation in the world around us' (Schoon, 2018, 4). Thus, a pedagogical approach focussed on the development of musical agency might echo Kardos' proposition for inquiry-based, experiential learning in HE music-curriculum: 'learning by doing', and the contextualisation of knowledge through reflection (Kardos, 2018, 9). By exploring, perceiving, intentionally applying and rationalising the options available to achieving an intended outcome within given contexts, learners evidence agency (as in Schoon, 2018, 3). The technical skills and knowledge utilised in each musical engagement, become part of a diverse musical skill-set that can be confidently reapplied and further developed in new situations (Kardos, 2018, 10). Such, is the *development* of musical agency.

A Socio-Ecological Model Approach to the Development of Musical Agency

A socio-ecological model (SEM) approach to the development of musical agency emphasises the interrelations between individual factors of agency and environmental factors, within different social-systems (fig.5.1). Factors of individual agency are broadly determined as skills, knowledge, understanding and efficacy, as they are the fundamental factors that allow an individual to act in a given situation (Schoon, 2018).

These should be intentionally non-prescriptive, in order for learners to self-identify, explore and apply different skills, knowledge, understanding and develop personal efficacy, within learning activities (Pignato, 2017 and Tobias, 2016). A SEM approach to the development of musical agency (see fig5.1), by proximal design, serves replicate person-context interactions within continuously adapting 'real-world' situations for musical practice (as in Burnard and Haddon, 2015). By replicating proximal music-making processes within different socio-ecological structures, and eliminating any particular instrumental or theoretical requirement, a learner will develop the capacity to take initiative, explore musical options and self-direct their actions in a given situation. This alone should implicitly alter learners' perceptions of life-course options, by affecting a sense of self-efficacy. In turn, this may re-shape learners' goals and aspirations, which will transpire as motivation (see fig5.1). Hallam's model of interactions between individual and environmental factors in determining motivation supports that aspirations have this multi-directional influence (Hallam, 2002, 233). Pertinently, aspirations can motivate an individual to undertake particular tasks, influence attributions of success and failure and alter an individual's interpretation of input from the environment. Therefore, raised aspirations are likely to transpire as motivation to take initiative to learn new skills, gain knowledge or further explore music, self-identify goals and progress. Accumulatively, the core purpose of the SEM approach to the development of musical agency, is to effectuate a cycle of agentic musical learning, equipping learners to act with increasing autonomy, in new situations. Thus, providing a route to a lifelong musical engagement (Pitts et al. in MCR, 2019, 53 and Hallam, 2002).

Fig5.1 is a visual demonstration how the cyclic development of musical agency, can be fostered by a SEM approach to the music curriculum. This model is largely based on Bronfenbrenner's ecological systems theory for general human development (1977). Its adaption as a prototypical curriculum model for musical agency is underpinned by a combination socio-ecological frameworks and constructivist learning theories outlined above (Bandura, 1977; Bronfenbrenner, 1979; Hallam, 2002; Schoon, 2018 and Vygotsky, 1978). In sum, the SEM approach to the development of musical agency facilitates structured proximal processes of musical practices, within deliberately

structured social-systems, in the classroom. These include: personal, collaborative, cross-collaborative and intercultural (as in Burnard and Haddon, 2015, 11, 15). Beginning with a diagnostic, critical exploration of the self and sound, each component (C1-4) offers a different musical context. Each activity within these components should invite learners to experiment with assimilations and manipulations of sound, explore new ideas, resources and material in the realisation of this, and increasingly challenge perspectives, existing skills, knowledge and understanding. Musical agency will be developed through music-making activity, as implicated by the case studies, within scaffolded person-context interactions, as common in constructivism and social-learning theories (Bandura, 1977; Schoon, 2018, 11 and Vygotsky, 1978).

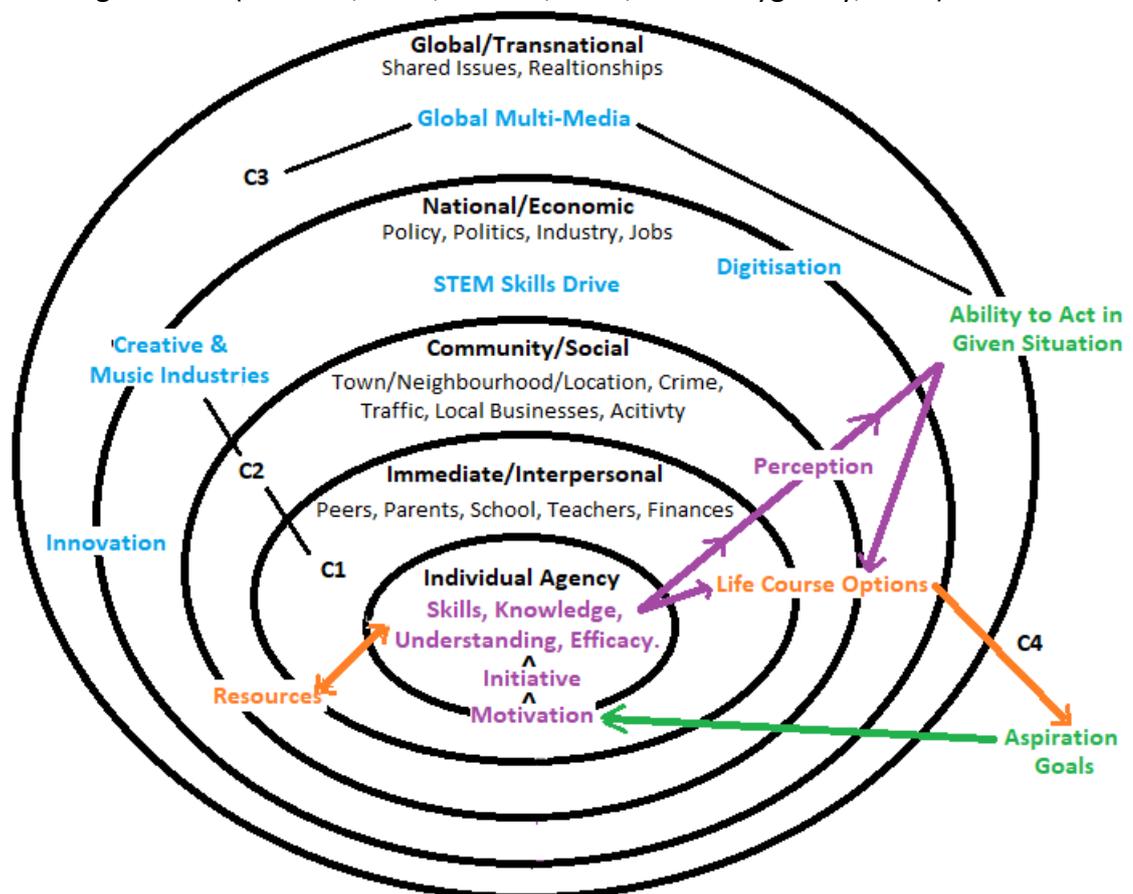


Fig 5.1. A Socio-Ecological Model for the Development of Musical Agency

Component 1 (C1) should involve the process of self-directed experimentation, and the generation of musical material in live contexts. Pragmatically, for educators, C1 can initially function diagnostically, as it will require learners to identify and demonstrate existing knowledge, skill and understanding. The ability to utilise an instrument or chosen resource to contribute sonorous material to a live performance context evidences technical skill. Extending C1 to involve an in-class collaboration would then

engage learners to explore alternative perspectives and possibilities for musical practice, within their immediate-interpersonal environment. Echoing Singapore's secondary music curriculum, 'critical and creative thinking can take place via musical experiences when students consider multiple perspectives, and articulate well-constructed reasoning for their musical decisions' (Ministry of Education, 2019b, 6-7). In such, a collaborative activity in C1 should ask learners to collaboratively develop new musical material, by purposefully responding to musical material offered by their peers. In doing so, learners will demonstrate collaborative musical agency, in a communal context.

C2 serves to extend the development of musical agency through interdisciplinary practice, applying music to community-social environments. Interdisciplinary collaboration is a common practice of musical creativity in modern, global industries, as emphasised in chapter 4. Therefore, learners must be able to demonstrate agency within an interdisciplinary context, by creating music for non-musical stimuli. A community event is a typical context in which such arts and media collaborations are realised, and thus is the suggested task within the following indicative specification. In addition to practicing and contextualising music via assimilative music-making processes, an event plan assessment poses logistical, financial, ethical and legal considerations that learners are likely to encounter as working musicians. In line with personal and SMSC development, as per Ofsted regulation, events devised in C2 could also respond to a real community issue, such as traffic or crime (Ofsted, 2019, 58-64). Musically responding to social issues, replicates a situated-agentive learning ecology, contributory to a sense of social cohesion, as in CS4 and 6 (O'Neill, 2017 and Thomson and Hall, 2016). This integrates another purpose for the practice of music, and embodies co-agency, where all contributors work toward a common goal. Pedagogical activity for this contextual component should again be inquiry-led and relies on collaboration, with participants from each discipline contributing and adapting material based on intended outcomes and peer-to-peer feedback (Tobias, 2016). The material contributed by participants in each discipline can similarly be used to demonstrate skill and development in their respective subjects.

Then, global contexts via transnational collaborations, should be introduced in C3. Engaging with socio-cultural meanings for music, through insights into different global perspectives is a necessary pre-requisite for HE and the globalising industry (ACE, 2019 and QAA, 2016). Therefore, C3 functions to enable near-authentic reciprocal interaction between the learner and a learner from a global partner classroom. A peer from a global partner classroom will have a better understanding of the with musical systems and practices akin to their own socio-cultural context and therefore fulfils the role of a Most Knowledgeable Other in this context. Collaborating with a Most Knowledgeable Other, or 'cultural insider' allows for the exchange of more authentic dialogues, avoiding misinterpretation and appropriation. Which, as discussed, could easily arise from notably tokenistic approaches to 'world music' interpreted by a western lens (Westerlund, 2017; Vygotsky in Bates, 2016 and Schippers, 2010, 51, 35-36). Such reciprocal music-making processes with others outside of immediate, local and national social-systems, brings the world into the classroom (Pitts, 2005, 150-151). This serves to instil an acceptance of difference, as regulation requires under personal development, whilst further developing the diversity of individual musical palettes, appropriate to the range of life-course options for music (Ofsted, 2019, 58-61; Schippers, 2010, 51; Woodford, 2005, 28-29).

Practically, component 3 largely relies on the exchange and development of material and ideas on an online sharing platform (Pignato, 2017). Logistical limitations such as time-zones and language confidence are things to consider, but may not be an issue where the sharing and assimilation of musical material is the main focus. With free online collaboration platforms such as SoundTrap, or simply sharing MP3/4 material on a shared space, collaborative work need not be real-time, nor necessarily require verbal or written communication. Although this could be translated, if necessary. Whilst facilitating global partnerships would initially require planning, funding and resourcing opportunities, they would undoubtedly encourage global participation with U.K.'s arts and cultural industries, and expand the diversity of skills and opportunities within them. Given that these are mutual aims of the ACE strategy (2019) and the MCR (2019), it may benefit ACE to financially and logistically support Music Education Hubs to identify global partner classrooms, and facilitate and oversee an online network.

Finally, according to Bronfenbrenner's original Ecological framework for human development, life-course options, determined by macro-system factors, such as social classes and ethnic groups, have a cascading affect (1979). In general, life-course options perceived by learners from less advantaged family backgrounds are constrained by perceptions of limited opportunities and resources (Schoon, 2019, 11). This is clear within current perceptions of lack of progression and opportunity in the linear musical pathway, as previously highlighted. With falling numbers of uptake and progression in music education, these perceptions must be challenged. Learners, particularly at secondary level, should therefore be able to relate their learning to the increasingly evolving array of life-course options in music, that have been highlighted throughout this research. Thus, C4 involves a summative self-reflection and a careers case study. This requires students to actively investigate life-course options in relation to their own skills, knowledge and aspirations developed throughout, encouraging them to think retrospectively and prospectively about their learning and development. This serves to enable learners to self-identify subsequent development goals, for their musical learning, effectuating a new cycle of agency (fig5.1).

Simply, learners will engage with reciprocal interactions in music-making processes, replicating real-world practices, within different socio-ecological structures. Learners make musical decisions themselves, including choice of repertoire, instruments and even how to play them. Pedagogical activity is organised by the structured socio-ecological contexts, represented by each component. Educators may draw attention to particular concepts and principles as they emerge, observe students' engagement and have them articulate their challenges, successes and development in a reflective task (Kardos, 2018; Tobias, 2016 and see indicative specification). In practice, this echoes Tobias description of hybrid classrooms, where learners are involved in structured projects and musical inquiry that involve multiple ways of being musical (Tobias, 2016, 112-114). The development of technical skills should arise naturally from experimentation provided a range of resources are available. Both technical skill and development of musical agency can be similarly indicated in each reciprocal music-making activity, relevant to the context, as the following indicative specification will demonstrate.

Overall, this agentic, scaffolded, inquiry-led, experiential approach to GCSE Music serves to provide learners with the opportunity to explore, develop and apply a meaningful set of musical skills, pertinent to their future musical aspirations. Further developing this at KS5, learners will be well equipped to make informed choices at HE in which to specialise, or enter the professional world of musicianship, in various capacities. The following curriculum reform brief and indicative specification has been included in this research to demonstrate the SEM approach to the development of musical agency in practice.

Theoretical Curriculum Reform Brief: SEM Curriculum Model

A socio-ecological model (SEM) proposes that learners engage with music-making practices and processes, that replicate real-world contexts, within relative socio-ecological structures of human development (see model below). These include: personal (individual), collaborative (interpersonal), cross-collaborative (community/social and interdisciplinary) and intercultural (national and global).

A curriculum based on this model would consist of four components, comprising of:

C1) Self and Sound in Live Performance

Proposed activity: 2 live performances (1 solo, 1 ensemble), evidencing purposeful application of sonorous concepts in live performance contexts, as an individual and a collaborator. **Assessment:** recorded performances.

C2) Interdisciplinary Functions of Music and Sound

Proposed activity: creating and organising musical material to accompany non-musical stimuli from students from other arts, creative or digital disciplines, evidencing purposeful application of music in interdisciplinary contexts, such as a charity event. **Assessment:** event plan + musical material.

C3) Global Music Dialogues

Proposed activity: developing musical material in collaboration with a global partner, via online sharing platforms, evidencing purposeful assimilation of sonorous concepts and musical ideas within global music contexts. **Assessment:** musical material.

C4) Musical Pathways

Proposed activity: researching and demonstrating (in any relevant format), an understanding of key skills, theories or knowledge, relevant to a particular job profile or music-related career pathway, evidencing purposeful engagement with real-world progression and life-course options. **Assessment:** career case study exercise.

Critical reflective exercises of variable lengths, should be submitted in conjunction to demonstrate, exploration, planning, development and realisation of ideas in relation to each context. Formats should/might include:

- **Written formats**, such as essays or summative assessment exams, asking learners to explain their decision-making processes for each, or a number of the, context(s);
- **Digital text formats** with equivalent word count (such as in-app comments/commentary or contributions to an online shared-space/journal);
- **Spoken narration** with equivalent word count (submitted as MP3 recording or in-app commentary, or contributions to an online shared-space/journal).

Rationale

By replicating proximal music-making processes, and eliminating any particular instrumental or theoretical requirement, a learner should self-identify, explore and apply different skills, knowledge, understanding and develop personal efficacy, within each learning activity. The purpose of this approach is to equip learners with diverse and versatile competencies and self-initiative, that allow them to meaningfully and purposefully utilise music in given environments. Such is individual musical agency.

The underpinning proposition is that the ability to act with increasing autonomy will diversify the perceptions of a young person's life-course options, and a cycle of individual musical agency will be effectuated (see model). Therefore, providing a route to a life-long engagement with music.

Summary of changes to practice

- ***There should be no requirement for a learner to demonstrate specialist skill on one principle instrument.*** Any tool capable of communicating sonorous values or demonstrating musical ideas should be considered a viable resource in realising each activity. Such might include, but are not limited to: physical instruments (electric or acoustic); voice and vocalisations (including beatboxing and extended techniques, such as whistling, shushing, humming, etc.); body percussion (clapping, stomping, for example) and, technology (e.g. sonic coding, MIDI-instruments, loops, samples).
- ***There should be no requirement for a learner to read/write staff notation or explicitly engage with western theory.*** Learners are required to engage with basic elements such as pitch, melody, rhythm, texture, structure, expression and dynamics to the extent that they can communicate an intention or affect and develop a coherent musical product (visually/aurally), in line with a contextual brief, utilising any available resource. Musical devices would be approached as sound and/or sonorous concepts that can be utilised, applied, reapplied and justified, through exploration and engagement with patterns, affects and socio-cultural interpretation(s).
- ***Digital technology should be utilised as a core resource.*** Technologies and digital applications should be used in the classroom, where possible, for experimenting with and exploring sound and music, and for realising remote collaborative work.
- ***External provisions, such as global classroom partnerships (for C3) and industry workshops or talks (for C4) would be facilitated, monitored, signposted and subsidised by Music Education hubs.***

Indicative Specification: GCSE Music (2019-20)

Why choose this qualification?

Music is firmly situated within the creative and cultural industries, contributing to the rapidly growing global multi-media industry. This qualification promotes the development of musical agency, by encouraging learners to explore possibilities for the creative use of sound in different musical contexts. Therefore, equipping learners with the capacity to meaningfully and purposefully engage with the increasingly diversifying options for musical practice.

Purposeful Music-Making:

Recognising the value of innovation in the 21st century economy, this qualification prioritises agentic music-making, and its purposeful application in different socio-cultural contexts within the world around us.

Personal Development:

With agentic learning at its core, this qualification will equip musical learners with the ability to utilise music in support of their holistic development and well-being. The structured components, in which to exercise agency, additionally embeds transferrable skills such as communication, collaboration, negotiation and problem-solving.

Progression and Opportunity:

This qualification aims to facilitate active and lifelong processes of inquiry, engagement and participation in music. Learners explore and develop their individual creative voice, by engaging with music-making activities for a range of functions. Requiring personal agency, co-agency and collaborative agency, learners will develop as resilient individuals, multi-skilled musicians and active global citizens, enabling them to navigate their chosen musical pathways and use music in their everyday lives.

Progression to Level 3 study:

Each component allows students to tailor their knowledge and skills of music, enabling them to progress into AS, A Level and a broad range of BTEC qualifications, including Music and Music Technology.

Teaching and Learning

Student-Led

Appropriate to upper secondary level, students are required to undertake a significant amount of independent research and reflection. In order to develop musical agency, each activity should be meaningful and purposeful, therefore learning must be student-led.

Teachers should facilitate an environment where students can experiment and explore alternative mediums and functions. This includes: providing access to a range of resources and experiences; sign-posting to tutorials and experiences; encouraging critical engagement and lateral thinking, by asking thought-provoking questions that challenge the learner to question decisions and interpretations. However, the development and application of skills, knowledge and understanding must be led by the student's self-initiative.

Critical Pedagogy

Teachers should facilitate a critical classroom environment where notions of music are both challenged and embraced to promote resilience, reflective practice, adaptability and democracy, in line with vital 21st Century Skills and Modern British Values. Aside from critical reflection tasks for evaluation purposes, teachers should encourage critical discussion, including peer-to-peer, teacher-led, cross- and inter-disciplinary.

A Culture of Sharing

Students are required to work in collaborative and interdisciplinary contexts. Peer-to-peer learning is an important component of a culture of sharing in the classroom. Sharing knowledge and skills, may motivate learners to further explore different approaches to music, as well as contribute to the development of subjectivity in aesthetic interpretations.

For interdisciplinary activities, musical learners must work with learners from a combination of any subjects required to *create* non-musical material, such as: English, Media/Creative Media, IT (computing); Visual Arts/Crafts (art and design, graphic design, design technology, textiles); Performing Arts (dance, drama and theatre). Performing arts/expressive arts/media department heads may develop these partnerships. Facilitating sessions for discussions, planning, rehearsals in interdisciplinary practice can be led by any subject leader. However, each subject should follow its own evaluation or assessment criteria.

A Culture of Sharing (cont.)

Each discipline should share knowledge of their medium and participate in open discussion about collaborative applications of their discipline, giving examples of material and present possibilities for collaboration (in-subject peer-to-peer, interdisciplinary peer-to-peer, or cross-/inter-disciplinary teacher-led). It is suggested that an online social platform is facilitated for students, benefitting collaborative and interdisciplinary work.

Teachers are also encouraged to engage with a culture of sharing in teaching practice. For example, music teachers with a particular specialism in composing for film may teach cross-collaboratively with media and music students. Music teachers might work with IT teachers to develop a better understanding live coding formats and how to integrate this into music-making. IT teachers themselves may work cross-collaboratively to deliver tutorials, and evaluate technical engagement with live coding formats and their possible applications in music.

EdTech

Teachers are encouraged, where possible to embrace and provide access to digital technology. Learners should:

- be permitted explore websites such as YouTube, or similar streaming platforms, to listen to a variety of music, watch tutorials to develop technical skills, knowledge and experience applications of sound to image, or vice-versa, on digital domains.
- be encouraged to transfer implicit skills gained from portable app games that replicate instrumental interfaces onto DAWs, with software instruments.
- have the option to develop their technical skills and knowledge via any specific instrument or resource, including voice, beat boxing and live-coding (such as SonicPi). In such cases, interactive tutorials, available in applications such as YouSician, should be considered digital teaching assistants.

Any application that allows for the generation and manipulation of sonorous material is permitted in music-making tasks. The ways in which technology can be evaluated as technical skills and incorporated into music-making activity is clarified in the Appendices, and examples are included throughout the syllabus. Teachers should assess the credibility of any application or software utilised to ensure physical safety and legitimacy.

Digital Citizenship

Music subject leaders are not required to teach digital citizenship, as this should be covered in the wider curriculum. Nonetheless, teachers must ensure appropriate ethics and conduct on the online environment, and be able to respond or intervene if necessary. Examples of safe, secure, collaborative online spaces to support learning processes and activities, are included throughout the syllabus.

Qualification Objectives

The fundamental purpose of this qualification is to support students in becoming active agents in their learning. Therefore, learner development objectives should enable students to:

- Create, make, and arrange sound as music for different purposes and through different mediums.
- Appreciate options for the application and communication of musical ideas, by experimenting with different forms of musical literature, music-making and performance.
- Develop and assimilate music-making skills for independent, collaborative, interdisciplinary practice, and understand possible applications in personal, local, global and vocational contexts.
- Purposefully and expressively utilise music for personal use, by identifying and developing awareness of aesthetic responses, associative moods, memories, emotions, interpretations etc.
- Think laterally about aural perceptions and the aesthetic experience in relation to musical stimuli, musical activity and musical functions, as a listener and creator.
- Develop subjectivity in aesthetic evaluations of musical stimuli by exploring alternatives in collaborative practice, and critically engaging with the perspectives of others.
- Engage with and appreciate possibilities for the creative use of sound in different contexts, from personal to global.
- Develop personal and collaborative agency through and in musical learning.
- Develop as independent musicians with a tailored set of skills and the ability to self-direct actions aimed at personal growth and development, based on self-chosen goals.
- Feel confident in their initiative to navigate and use technical skills and knowledge to find possible solutions in any given, or chosen, musical environment or task.
- Contextualise their independent musicianship and aspirations for musical learning with applications for music in- and as- industry (creative, cultural, and global multi-media).

Component 1: Self and Sound in Live Performance

The purpose of this component is for learners engage with individual and group music-making activity for live-performance in their immediate social context. Learners should be given the opportunity to experiment with different music-making resources and formats, in which to explore possible applications on sonorous material into live performance settings.

Learners are required to:

- Explore and purposefully apply sonorous concepts to live performance contexts, as an individual and as a collaborator. This can be achieved by one or more of the following means:
 - playing or vocalising music, improvised or structured (this can include any available resource that can generate sonorous value, such as clapping for rhythmic or timbral devices);
 - realising music using music technology, including DAW, live arrangements of pre-selected loops and sampling, sonic coding and software instruments.
- Reflect on personal notions, interpretations, associated values, meaning or effect of musical devices (including visceral experience, feeling, mood, memory, etc.); begin to challenge these within groups; and consider these experiences or judgements within, and on reflection, of the music-making tasks. This does not require specific theoretical identification of musical devices (see Appendix: 'Musical Devices as Sonorous Concepts'). This can be realised through:
 - written formats, such as a short reflective essay;
 - digital-text formats equivalent written word count (such as in-app comments/commentary);
 - spoken narration equivalent written word count (submitted as separate MP3 recording or as in-app commentary).

Learner Development Objective 1: Purposefully apply technical skills to communicate musical ideas in live performance contexts.

Materials for Evidencing Learner Development:

- 1) A live, unedited, uninterrupted performance, utilising any of the above methods. Recordings of performances may not be edited afterwards.
 - a) as an individual (2-5 minutes).
 - b) as a group member (5-10 minutes).

- 2) a critical exercise in which the learner reflects on their decision-making processes and contribution of ideas to the music-making activity, such as, chosen resources or musical devices, in relation to aesthetic judgements.
 - a) as an individual (circa. 250 words).
 - b) as a group member (circa. 500 words).

Technical Development Indicators:

- The learner identifies musical devices in a sonorous capacity and is able to apply those in live performance setting.

- The learner can effectively manipulate the sonorous functions of their chosen instrument/resource in a live performance context.

- The learner explores solutions/develop responses/offers a variety of different options on chosen method/resource, utilising a range of functions, and is able to apply those in a live performance setting.

Musical Agency Indicators:

- The learner is able to critically reflect on their choices (of sonorous material and resource, etc.), for individual and group performance, relating to personal intentions, aesthetic interpretation and perspectives.

- The learner actively engages with alternative possibilities to offer developed responses, considering the choices, contributions and views of their peers and is able to negotiate sonorous material accordingly.

- The learner demonstrates the capability to offer developed sonorous material to live performance contexts.

Component 2: Interdisciplinary Functions

The second component aims for learners to experience the interdisciplinary possibilities in music as a crucial component of the creative industries and global multi-media. Learners should be encouraged to explore relationships of music with different creative disciplines and non-musical stimuli, through peer-to-peer collaborations, working toward a common goal.

Learners are required to:

- Collaborate with learners from other disciplines to organise an event that evidences the purposeful application of musical material to non-musical stimuli, contributed by other disciplines. Musical material can consist of:
 - Made music (audible format):
Recording of original composition, or a set of recordings of original compositions, improvised or structured, utilising any chosen resource.
 - Made music (graphic format): visual representations of musical ideas and shapes in any format, e.g. staff notation, graphic scores (such as in DAWs), lyrics (if not provided by other discipline).
 - Assimilated music (pre-recorded, published music):
A set-list combining excerpts, YouTube videos, URL links and/or MP3 recordings.

Non-musical stimuli are considered as, or as a combination of:

- written formats; poems, plays, magazine articles, etc.;
 - visual imagery, including video and still image; and,
 - physical formats, such as textiles, sculptures, dance, and live theatre).
- Develop personal notions, interpretations, associated values, meaning or effect of musical devices (including visceral experience, feeling, mood, memory, etc.), in relation to a wider social context, through interaction and collaboration with peers from other disciplines. This can be evidenced via:
 - written formats, such as a reflective essay;
 - digital-text formats equivalent written word count (such as in-app comments/commentary, or contributions to an online shared-space/ journal);
 - spoken narration equivalent written word count (submitted as separate MP3 recording or as in-app commentary, or contributions to an online shared-space/ journal).

Learning Development Objective 2: Realise applications for music as an interdisciplinary medium in the context of an event.

Materials for Evidencing Learner Development:

3a) a group event plan/outline, evidencing the development of ideas, with a clear, agreed social theme, issue or intention, i.e. pollution, crime, or for a particular charity.

3b) a portfolio of musical literature contributing to the event and corresponding with non-musical stimuli (equating to 15 minutes minimum).

- A minimum of 3 minutes made music in audible format is required (see Appendix 2: Terminology for definition of 'made music').

3c) a personal critical reflection the specific contribution of musical ideas to the interdisciplinary activity, including decisions made regarding resources, choice of literature and particular sonorous concepts, in relation to aesthetic judgements and intentions of the group (equiv. 500 words).

Technical Development Indicators

- The learner can effectively manipulate the sonorous functions of their chosen instruments/resources in to create and synthesise musical material.
- The portfolio of musical material is well-synthesised, purposefully structured and demonstrates the communication and development of musical ideas with a clear vision for overall event.
- The learner utilises a range of functions available to their chosen instruments/resources and coherently communicates them.

Musical Agency Indicators

- The learner demonstrates an understanding of possibilities for the purposeful application of music to non-musical stimuli.
- The learner clearly relates chosen musical material to the intended purpose and/or audience of an event.
- The learner engages with interdisciplinary practice, offering a variety of different ideas, options, methods/resources, explores solutions and develops responses.

Component 3: Global Music Dialogues

The purpose of this component is for learners to develop their musical palettes as communicators in globalising knowledge societies. Having identified applications for music for personal use, collaborative music-making and interdisciplinary functions, learners should explore the possible dialogical functions of music and sound, in global contexts.

Learners are required to:

- Engage in a communication with a global partner, to develop collaborated musical material evidencing the assimilation sonorous concepts and musical ideas. This reciprocal process can be realised by any one, or a combination of, the following means:
 - short-compositional 'postcards' in MP3 or MP4 format, shared via a secure global network (Soundtrap, Private YouTube channel, SoundCloud, etc.).
 - live-music-making collaboration in real-time; via Skype or digital streams.
 - collaboration on in online shared DAW space (such as SoundTrap).
 - The sharing of cloud files comprising of audio and/or visual made musical material.

- Reflect on the development of personal notions, interpretations, associated values, meaning or effect of musical devices (including visceral experience, feeling, mood, memory, etc.), in relation to an agreed theme, topic or intent, considering the views of and material provided by global-partners. This can be evidenced via:
 - written formats, such as a reflective essay;
 - digital-text formats equivalent written word count (such as in-app comments/commentary, or contributions to an online shared-space/ journal);
 - spoken narration equivalent written word count (submitted as separate MP3 recording or as in-app commentary, or contributions to an online shared-space/ journal).

Learning Development Objective 3: Actively engage with music as a global dialogical process, to develop sensitivity and variations in meaning, intent and aesthetic evaluation.

Materials for Evidencing Learner Development:

4a) a piece of or selection of made music, evidencing the contribution of both partners, in any, or a combination of formats (equiv. 5 minutes).

4b) a reflective exercise, personal or joint, explaining the development and negotiation of ideas over a period of time, in any format, as above (equiv. 500 words per contributor).

Technical Skill Development Indicators:

- The learner is able to recreate and assimilate novel sonorous concepts into made music.
- The learner is able to utilise a chosen instrument/resource to develop musical ideas with the application of new sonorous material.
- The assimilation of musical ideas is well-balanced and well-synthesised.

Musical Agency Indicators:

- The learner demonstrates conscious decision-making that appropriately develops initial ideas and considers alternative approaches to a theme, topic or intention, in relation to ideas of the collaborator.
- The final musical product is cohesive and evidences an exploration and negotiation of musical ideas from both partners.
- The learner has considered appropriate applications of partner-feedback, influenced by the collaborative process.

Component 4: Musical Pathways

The purpose of this component is for learners to begin to act as agents in shaping their musical pathways. Thinking retrospectively and prospectively about their musical learning journey's, learners should be encouraged to reflect on their skills and knowledge, aspirations and set self-identified goals. Learners should be exposed to a range of opportunities and resources, through which to explore and consider a range of careers and progression pathways.

Learners are required to:

- Explore, compare and contrast possible career and learning routes, identifying key skills, theories or knowledge, relevant to any music-related career or job profile. These might include, but are not limited to:
 - Creative: Performers, Composers, Conductors, Singer-Songwriters, DJs, Producers (any style, i.e. pop, indie, classical, house, etc. and any capacity, i.e. soloist, orchestra member, studio, session player, etc.).
 - Community: Teachers, Educators, Researchers, Psychologists, Music Therapists and Workshop/Ensemble/Choir Leaders.
 - Business: Music Management, A&R, PR, Event Management, Arts Admin, Marketing.
 - Media and Theatre: Journalists, Sound Engineers, Stage Technician/Director/Hand.
- Demonstrate/assimilate an understanding of skills, theory or knowledge via any of the following format:
 - Audio:** - recorded composition or live performance via any instrument/resource (including a cover or interpretation).
 - Visual:** - a symbolic representation of a musical theory (such as staff notation);
 - a graph visualising a concept or theory
 - a video of selves applying a concept (particularly for gestural concepts, such as Kodaly or sound-painting).
 - Written:** - An essay (about music education or music therapy techniques, referencing the research/job profiles/case studies)
 - an article or review for a music magazine/ blog, referencing knowledge and understanding of certain genre/style/artist.

Learning Development Objective 4: Develop and contextualise personal, meaningful goals for musical learning.

Materials for Evidencing Learner Development:

5a) a demonstration/application of musical theory, knowledge or skill, in any written, visual, digital or audio format (equivalent to 500 words/3 minutes).

5b) personal development plan, related to their career case study (equiv. 400 words).

Technical Skill Indicators:

- The learner is able to research effectively in order to identify theory/knowledge/skills relevant to a certain industry or career.
- The musical contribution demonstrates knowledge and understanding of a theory/skill/concept.
- The learner is able to utilise an appropriate instrument/resource to demonstrate clear engagement and understanding of a relevant theory, skill, device or concept.

Musical Agency:

- The learner is able to set clear, self-identified goals, based on identified theory/knowledge/skills/concept, related to their chosen career.
- The learner demonstrates the ability to identify areas for development, based on their aspirations and goals.
- The learner's plans are informed, well-researched and realistic, demonstrating an understanding of possible applications for different musical skills and knowledge.

Evaluation and Marking

The total marks available in this qualification is 48 marks:

- Evaluation should be carried out on each completed component as a whole.
- The evaluation of each fully completed component is awarded up to 12 marks.
- There are 2 marks available per indicator (6 in each component).

The evaluation of this qualification consists of an appraisal of submitted evidence in relation to how effectively each indicator is demonstrated.

- Indicator is fully demonstrated: 2 marks
- There is little demonstration of the indicator: 1 mark
- No demonstration: 0 marks awarded

If the combined submitted evidence is appraised to demonstrate all indicators, it should be awarded the full 12 marks.

Each component must be praised individually, in line with the following boundaries:

0-3= fail; 4-6= pass; 7-9= merit; 10-12= distinction

- Components with missing evidence are incomplete and should be considered a fail.

The Appraisal Process

This qualification recognises the value in student choice and therefore subjective evaluations of each component are crucial. The materials presented by each candidate, for each component, must be evaluated individually, at the subject leader's discretion. Whilst there are no strict criteria, submitted evidence should be appraised subjectively in relation to indicators, and evaluated accordingly.

Whilst the learner may demonstrate the application of technical skills, the overall evaluation for each component, should consist of an appraisal of the evidence submitted, in relation to each development indicator. An overall evaluation of each component should consider all submitted evidence in relation to each indicator.

As an example, the following appraisal of evidence submitted for 3b indicates little development of musical agency:

- *The final musical product demonstrates the inclusion of musical material provided by both partners, but is not integrated well as one cohesive piece of music. (1 mark)*

The following appraisal indicates no development of musical agency:

- *The final musical product has not developed the initial ideas presented. (0 marks)*

Reflective exercises may be appraised as indicating little-no development, if:

- *Reflections are not related to aesthetic evolutions, intent, meaning, vision, purpose, etc.; the context/given environment is not indicated (0 marks).*

Overall Qualification Grading Equivalents

This grading criterion loosely follows new grade boundary percentages, set by Edexcel (Pearson, 2019b).

A pass in each component is necessary for an overall pass. Individual component grades should be calculated accordingly from PPPP-DDDD, equivalent to the following GCSE number grading system:

Grade 9: 41-48 (Above 84%) A*/Distinction* (DDDD)

Grade 8: 38-40 (79-83%) High A/Distinction

Grade 7: 33-37 (69-78%) Low A/Merit

Grade 6: 29-32 (60-68%) B/Merit

Grade 5: 25-28 (52-59%) High C/Merit

Grade 4: 21-24 (44%-51%) C/Pass

Grade 3: 16-20 (33%-43%) D/Pass (PPPP)

Grade 2: 12- 15 (27%-33%) Fail

Grade 1: 9-12 (19% -26%) Fail

Ungraded: Less than 8 (Less than 18%) Ungraded

Moderation

Any materials requested for moderation will only be assessed for the purpose fairness and consistency in the subject leader's subjective evaluations.

Appendix 1: Musical Devices as Sonorous Concepts

Sets, manipulations and organisations of sounds are best understood as musical features and devices effected by sonorous value: isolated sounds, pitched or unpitched, pulse, rhythmic devices, intervals, scales, tonality, chords, atonality, or modality, timbral qualities, dynamics, ragas, note-rows, ostinati, drones, loops, samples, compression, distortion, panning, reverb, etc. Learners are not required to learn the terminology that explicitly identifies musical features within any system (augmented 4th, staccato, crescendo, etc.). However, it is required that the sonorous value of the features is described, demonstrated (by visual, aural, written or symbolic means) and there is clear intention for its application, based on aesthetic interpretations and the context in which it is applied. In sum, this qualification considers the intentional application of a sonorous value as the ability to utilise with musical devices and therefore refers to such as a sonorous concept.

As an example, a student is not required to explain the intervallic steps required for the augmented 4th, or remember its device name to purposefully apply it as a sonorous value for a certain affect. Learners need only be able to recognise an aesthetic value, engage with different interpretations of it, recreate it and purposefully apply it. The following example demonstrates an active engagement with musical devices (augmented 4th interval and staccato), as the application of sonorous concepts, based on aesthetic evaluations.

E.g. Component 2: Evidence Material 3c

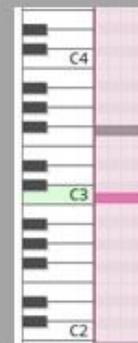
DAW as Instrument/Resource

"We focused our first piece on pollution. We chose this combination of notes (right) to act as an eerie foreshadowing of the impact that pollution is having on our coastline, after hearing it in [song]. We chose to use SoundTrap software, so that we could use the FlutterWave Synth, as the futuristic connotations conflict with the visual image of the natural, sunny coastline displayed in the video. The filmmakers agreed that this contrast would make the audience feel uncomfortable and therefore more effectively raise awareness for the 'protect our coastline' event. I then developed this concept by cropping the note lengths and repeating it, with no sustain, reverb, etc..."

OR: "We decided that the music should mimic the imagery to better gain the audiences focus. The drum-loop of quick, short, successive snare beats was chosen to as a metaphor to represent the rain in the first image. I placed the opening sample [name] at [timestamp] over it, as the note combinations sounded as if they clashed and this seemed congruent with the dark images of the waves"

Physical instrument as Instrument/Resource:

"I played C and F together, and repeated this in short, detached movements to...etc."



Appendix 2: Terminology

Musical Agency: the initiative, to develop and apply musical skills and knowledge in novel situations and reflect on and take responsibility for actions and choices.

Technical Skills and Knowledge: the ability to utilise a chosen instrument, resource and understanding to communicate sonorous values, musical ideas and perform the given tasks.

Made Music: sets, manipulations or organisations of sound, created, applied or edited and communicated via any audible, or symbolic format.

Instrument or resource: any tool used to communicate sonorous values and musical ideas. Including:

- physical instrument (electric or acoustic);
- voice and vocalisations (including beatboxing and extended techniques, such as whistling, shushing, humming, etc.);
- body percussion (clapping, stomping, for example);
- technology (e.g. sonic-coding, MIDI-instruments, loops, samples).

Pre-Recorded Music: The use of loops and samples is permitted as a sonorous concept in any component. To be evaluated as music-making indicators however, such material must be combined, arranged, edited, manipulated intentionally, with choice and reasoning evidenced in reflective exercises.

Assimilation of Pre-Recorded Music: The application of existing music into new contexts, for a particular purpose. Recognising this as a viable function for music, the choice to include full published recorded, is permissible for component 2. This however is limited to component 2 for a maximum time limit as it requires minimal technical skill.

Chapter 6- A SEM Approach to the Development of Musical Agency in Perspective

Practice: Learning and Assessment

A socio-ecological model (SEM) approach to the development of musical agency in music education would undoubtedly require a major pedagogical shift. As this research has posited throughout, instructed learning aimed at the mastery of a canonical, imposed system, unnecessarily limits possible options for musical practice. Therefore, this curriculum model, as outlined in the specification, combines self-directed learning with socio-musicological definitions of music. Wherein, music is considered as applications, assimilations and manipulations of sound and sonorous concepts, in relation to a context or experience, with creative practice as the purposeful, active engagement with music and context (Regelski, 2006; Levinson, 1998 and Swanwick, 1988). Technical skills and knowledge develop through the exploration of instruments and resources, and are demonstrated by the production of an intended result, in relation to the context of each activity. The Indicators of Learner Development, as shown in the specification, acknowledge a demonstration of musical agency, rather impose predetermined criteria of musical quality, knowledge or skill-specific outcomes.

This socio-musicological shift likely conflict with embedded, traditional discourses in music and music education. However, the more inclusive definition of music accommodates the output of made-music material via any chosen format, capable of communicating sonorous material. With the opportunity to incorporate any such system, from western classical theory, replicative DAWs, to live coding and assistive technology, self-taught musicians, learners with disabilities and those from low-income families can all access musical learning. Such an approach reflects the evolving curriculums at HE and therefore better aligns with a larger number of progression opportunities, identified in chapter 5. Moreover, participation and provision would not depend on costly instrumental provisions or resources. Thus, learners of mixed capabilities can access musical learning and schools with limited budgets can still confidently provide a music offer, as in ambition 1 of the MCR.

The required decolonisation of musical styles is a justifiable shift from an economic-growth perspective, given the UK's non-competitive performance under the innovation pillar (Schwab, 2018a, 16, 300-301). Countries that perform competitively under the innovation pillar, demonstrate rather, that non-hierarchical structures, in combination with mixed socio-cultural perspectives, prove most conducive to innovation (Schwab, 2018b, x). Specific to music and the creative industries, the visions of the MCR and the 2020 ACE strategy reflect the sentiments for multi-skilled and diverse industries and workforce (ACE, 2019, 14). These ambitions require the inclusive accommodations of music-making processes, that the SEM approach to musical agency determines.

I acknowledge that the corresponding freedom afforded to each activity might be seen as difficult to teach and assess within current the educational context. Particularly within an almost entirely exam-based, outcome-oriented education system. There is scope to consider exam-style assessment approaches to the activities given in the specification, if explicitly made necessary by Ofqual. C1 in particular, similar to the conditions in which performance is currently assessed, can be undertaken in the exact same exam conditions (see AQA, 2019b; OCR, 2018 and see Pearson, 2015b).

Alternatively, a summative assessment at the end of the whole qualification may manifest as a written exam. This might ask learners to explain how they would utilise their skills and knowledge to respond to a hypothetical brief, set within one of the given contexts, and to justify their decision-making process. However, such an assessment approach would only assess descriptive snippets of knowledge and skill, rather than demonstrative actualisations, and thus in turn, offers no opportunity for learners to reflect. A crucial component of agency (Schoon, 2018, 11, 31-31).

Therefore, with the development of musical agency as the core aim, practice and reflection, must remain core foundations to learning and assessment for this curriculum model.

Progression: Learner Relevance and Life-Course Options

The main purpose of prioritising the development of musical agency is to equip learners with the capacity to meaningfully and purposefully engage with the increasingly diversifying options for musical practice. In an ideal world, learners would develop musical agency via interactions with actual real-world experiences.

Nonetheless, a SEM approach to musical agency, by proximal design, aligns curriculum learning with life-course options for musical learners, both explicitly (as in C4), and, implicitly. Facilitating proximal processes provides the opportunity to explore the options for music in physical and virtual socio-systems, as demonstrated in fig5.1. In actively engaging with these options, learners experience a range of replicative ‘real-world’ practices of musical creativities (as in Burnard and Haddon, 2015, 11, 15). Fig6.1 (below) demonstrates how the activities suggested for each component, replicate processes within real-world musical practice and, thus, contributes to further agentic development.

Fig. 6.1. Replicative Processes in Applications of Musical Agency



As such, with this curriculum model, learners will engage with a range of musical practices and process, rather than master any particular practices, specific to any particular pathway. As viable practices, composition, listening, appraising and performance, as per the current curriculum approach, are embedded within this new curriculum model. However, rather than presenting each as isolated components, it appreciates the ways in these practices interact. For instance, by integrating music-making into live performance in C1, the practice of performer and composer are bridged, adding a dimension of immediate agency, where learner can intentionally respond to an audience or their peers. Similarly, adding a reflective task acknowledges the interpretative processes involved in performance, formerly isolated to appraisal components, as posited by MEC, NAMHE and ISM to Ofqual in 2015 (MEC, 2015).

These simple practice extensions serve to more meaningfully engage learners with the practice of performance, as an individual and communal creative process.

Provision: Staffing, Resourcing and the Role of Hubs

Positively, the implications of a student-led, practice-context approach can relieve growing pressure from teaching staff. The explorative, self-directed and collaborative learning contexts necessary to each component require little-no teacher instruction. As subject leadership takes a facilitatory role, similarly identified in the case studies, the delivery of the proposed curriculum model does not require specific training. A subject leader, with a range of musical experiences, and keen and critical aural skills would be well-equipped to engage learners and assess their responses to each activity. In such, GCSE music will not rely on funding or government action to ensure subject-specific CPD for a sufficient number of *'properly'* qualified teachers, as urged by ISM (2019, 28, 31).

The inclusive approach to instruments and resources is also likely to have positive implications for resourcing. The integration of digital software, particularly cloud-based learning resources, suggested throughout the specification, are already low-cost procurements, in comparison to current instrumental provisions. There are a number of safe and appropriate virtual instruments and lessons available through an abundance of software subscriptions, able to support technical skill development. In addition to the fundamental integration of digital competencies, there is clear potential, within the curriculum, to develop explicit STEM-skills, via the experimentation with software and live coding. In line with EdTech strategies, this approach to music education is also more likely to be granted funding, in general (DfE, 2019b). Subsequently, it is entirely feasible for providers to justify spending on digital resources and digital CPD for music educators, as highlighted in CS5.

Accordingly, hub funding could also be reallocated to subsidise costs for software subscriptions (see Appendix 2). Cost savings can be set-aside for digital CPD, training focussing on mentorship or the role of the facilitator, if required, and to subsidise physical instrumental hire, for those interested. Therefore, learners are afforded the opportunity to experiment with physical instrumental practice and can utilise the

abundance of online, virtual tutorials to facilitate it. However, the common self-directed musical engagements of young people outside of the classroom are on digital domains (MCR, 2019, 57). In combination with the fact that the mastery of any particular instrument is not a requirement for the qualification, there is likely to be a small number of learners utilise an instrumental hire-scheme on a long-term basis. Nevertheless, the key reform is the removal of any discrete task or predetermined outcome, allowing students to make musical choices. If learners are motivated to respond to each given socio-ecological context with western theory and practice and the resources are available for them to do so, this should be embraced and encouraged.

Hubs may also act to complement curriculum delivery by connecting global partners, industry partners, signposting talks, events, workshops and opportunities, particularly for C4. The 2011 National Plan for Music Education made this very suggestion 8 years ago (NPME, 2011, 19). Since, there are a growing number of projects aimed specifically at connecting music education with careers. These include: such as Arts in Residence, set up by Global Teacher Prize Winner 2018, Andria Zafirakou; and, '*Redefining Music Education*', a major research project, led by Pathways into Music, whom suggest that the hub system is developed to connect music education with industry (Why the Arts Matter, 2018 and Cooke, 2018b). Many companies, such as Barclays LifeSkills, already pay their employees to work with, or give presentations, to schools. This might be an initiative that the music and commercial creative industries sign up to, as an investment into the future of the industries. Furthermore, working music graduates are likely to be willing to support the arts in their secondary school, by sharing their experiences and own learning journeys, as Andria Zafirakou has also noted (Why the Arts Matter, 2018). This is certainly something I would engage with. With the role of the hubs reshaped as a type of agent, they fulfil the ambition for a connected and collaborative music education (MCR, ambition 8). However, GCSE music would not *depend* on hub provisions to be sustained, as the proximal processes required to deliver the curriculum model can be simply facilitated by collaboration and social media sharing platforms, as the specification demonstrates.

In addition to embedding digital competencies, particularly relevant to emerging and independent artists, as in chapter 4 and 5, utilisations of social-media sharing platforms can be multi-functional. As CS2 demonstrates, it could function as a marketability tool, increasing subject intake, as well as facilitating parental engagement, who are typically also active on social-media, as per ambition 6 of the MCR (see MCR, 2019). Most importantly, the accessibility, immediacy and autonomy afforded by social-networks, connects the self and others, beyond immediate and local environments, allowing learners to actively engage with music-making processes, in wider contexts. Crucial to the development of modern musical agency, digital connectivity requires enactments of digital citizenship, appeasing wider curriculum regulation requirements and government initiatives (Ofsted, 2019, 59; DfE, 2018b; DMCS, 2018; DBEIS, 2017).

In line with this, the specification suggests the use of digital-sharing platforms for the interdisciplinary collaborations (C2). However, as most arts subjects at GCSE are run during the same time-slot on the curriculum, facilitating face-to-face planning and rehearsal time is feasible. This interdisciplinary approach is effectively adopted by TES' Creative School of the Year and offers its own additional benefits, in terms of sustainable provision (CS2). Echoing CS2, interdisciplinary practice lends itself to a culture of sharing, pertaining to a sharing of skills and expertise, not only between peers, but different subject leaders. Acknowledging staff cuts, in arts subjects particularly, a crossover in skill-sets allows for crossovers in subject leadership. As each activity can be student-led, any arts, media or computing subject leader can oversee the *teaching* of each activity.

Policy: Connections to Regulation and Initiatives

Overall, the SEM approach to the development of musical agency co-opts with a number of policies and initiatives, including additional subsections of regulation. As identified, the curriculum model can clearly contribute to economic competitiveness, and the specification fundamentally integrates digital citizenship, EdTech strategies, personal and SMSC development, and curriculum-specific careers education (DfE, 2019b, Ofsted, 2019; DfE, 2018a; Holman, 2014). Therefore, the reformed approach to

music education is more resilient to policy and, with clear curricula impact, can lessen the need for advocacy.

The current policy-based advocacy for the provision of GCSE music, is its contribution to holistic development and a broad and balanced curriculum (ISM, 2019 and CLA, 2018d). Whilst theoretical research maintains the holistic benefits of musical learning in general, there is not explicit connections between regulation and the music curriculum itself. Thus, music education currently presents as an implicit, additional complement to the curriculum. Differently, the non-prescriptive, SEM approach to agentic musical learning, serves to provide all learners with the opportunity to purposefully and meaningfully engage with music-making processes, within personal, social and cultural ecologies. Developing an individual tool-kit of musical competencies will allow learners to utilise music freely and expressively for personal use, outside of the classroom.

With clear potential to support the personal well-being of adolescents, this curriculum model can act as a preventative measure for increasing mental health issues. Secondly, the application of musical agency as social agency, by the provision of a replicated situated context, can promote a sense of connectedness and self-in-society, seen to promote social cohesion, as identified in the case studies. At the very least, C2-3 encourage a demonstration of active social and global citizenship, and the celebration of diversity, as required under SMSC (Ofsted, 2019, 59-61). Hence, this reformed curriculum maintains the holistic, psycho-socio-cultural benefits of musical learning, but explicitly connects the music curriculum and its delivery to policy and regulation requirements.

Chapter 7- Teacher Consultation

Context

As a supplement to trialling the SEM model in practice, a small-scale survey consultation was carried out with secondary music teachers. The consultation aimed to gain teachers views on the practical applications and implications of the theoretical SEM model in classroom contexts, as well as general feedback to the proposition.

Procedure

Upon ethical approval from Kingston University (see Appendix 3), 10 secondary music teachers, known to the researcher in a professional capacity were invited to take part in a survey consultation hosted on Google Forms. Acknowledging the increased teacher workload during Covid-19, the survey consultation was designed to be simple, quick and easily accessible. This included asking close ended questions and using Likert scale to for participants to respond to statements about the SEM model, capturing nominal and ordinal data (see questions in Appendix 4). The first part of survey asked 14 questions regarding the SEM theoretical curriculum model. Participants were provided with the 'Theoretical Curriculum Brief,' as a general overview of the SEM model, including activity, assessment and particular areas of focus and reform, as previously documented within this thesis. The second part asked for responses to 14 additional questions, referring to the current GCSE Music curriculum, resources, including hub provisions, as well as statements from the recently published 2019 Music Commission Report, initiated by the ABRSM and Arts Council England.

As the digital survey responses were captured anonymously, it was considered highly unlikely that the researcher would be able to infer identities from responses. However, other extreme and unavoidable limitations were imposed on this consultation due to Covid-19 and only four invited participants responded. With limited responses and time to follow-up data questions to unpack responses, the digital survey responses will be presented and evaluated as raw data and graphs, with additional written comments coded as T1-4 (determined by order of response).

Outcomes

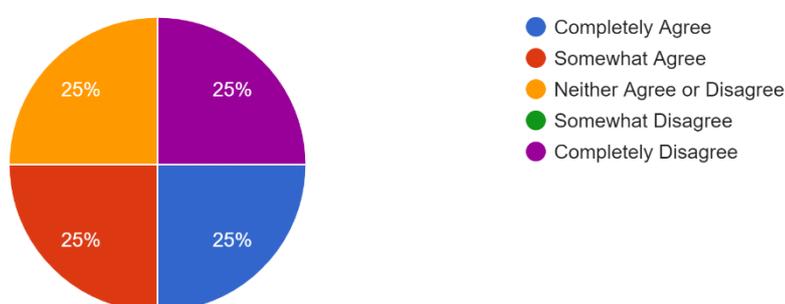
Feedback to General Propositions: Access and Inclusion

Using the Likert scale, participants were asked to respond to a series of general statements regarding the SEM model, based on the propositions made throughout this research. The first statement concerning inclusivity proved the most divisive overall.

Part 1, Q1:

1) To what extent do you agree with the following statement: 'The SEM Curriculum Model represents a more inclusive approach to musical learning, compared to the current curriculum'?

4 responses



Optional comments provided insight into these conflicting responses. Both T1 and T4 acknowledged an element of exclusion with regard to the current curriculum, but had differing perspectives on the SEM's inclusivity. T1, who completely agreed, added:

'The SEM curriculum model takes into account the students' skills, individual interests and aspirations when music-making which is not sufficiently highlighted in the current music curriculum. In my opinion, these are important in music learning and music-making inclusive in the classroom'.

Whereas T4 added:

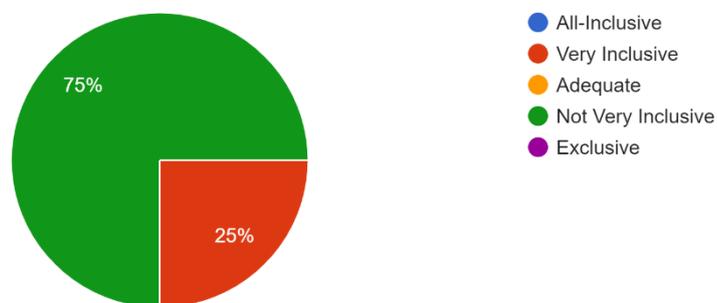
'I agree that the SEM Model would provide greater access to pupils who do not have a 'traditional' grounding in instrumental / vocal learning, as is currently (implicitly) assumed in the curriculum. However, I wonder to what extent the proposed SEM Model could unintentionally appear to value western approaches less than other musics, therefore perhaps excluding pupils who do wish to pursue western music in the curriculum or in their future'.

Despite this concern for the implications of the SEM on western music, in the second part of the survey, 3 respondents including T4 indicated that they perceived the current curriculum as not very inclusive (P2, Q1). They added:

'The range and level of skills currently expected from GCSE pupils has made the course increasingly exclusive. Even if pupils are able to access some of the course content with only limited musical literacy and instrumental skills, it is very hard for them to go on to achieve a good grade in the end'.

Part 2, Q1:

1) In terms of accessibility, how inclusive do you perceive the current music curriculum to be?
4 responses



Therefore, whilst the SEM may not be the ultimate solution to improving inclusion in GCSE Music, it could certainly be an area of sustainability that will need addressing in future reforms. As already discussed, GCSE Music is an optional subject and therefore can be excluded from the curriculum in most schools, if there is not enough demand and uptake.

Discrepancies

T3, the participant that completely disagreed with P1, Q1 and perceived the current curriculum as 'Very Inclusive' in P2, Q1, referred to BTEC Music offers, alongside both GCSE Music and Music Technology in multiple additional comments. Agreeably, offered altogether, this may indeed be a very inclusive music offer. Nonetheless, it is worth re-stating here that government policy only requires schools to provide one arts subject, including music and technology, alongside all other arts (DfE, 2014, 8). Indeed, the empirical data from across the country, presented in calls for change, supports the provision of a range of musical qualifications is a very privileged offer, that is not

nationally consistent. Therefore, these incongruent responses are indicative of the wider issue of disparate provisions across the UK (ISM, 2019, 2018 and MCR, 2019).

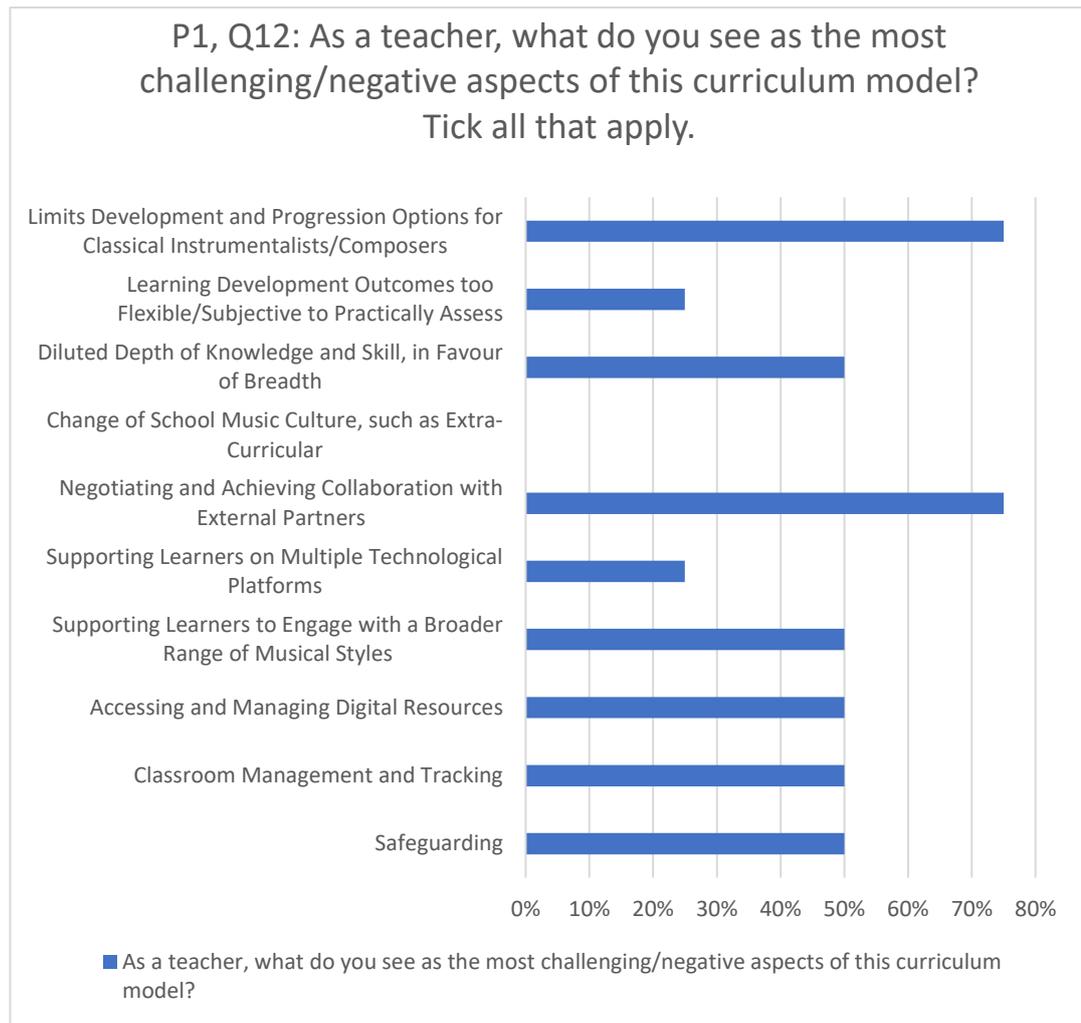
Whilst the SEM does not explicitly combine aspects of each existing music qualification, the removal of any discrete task or predetermined outcome serves to allow students to make their own musical choices. Therefore, the same qualification can be achieved in the same classroom by various different ways of being musical, that may otherwise have been isolated to one of the three discrete qualifications above (Tobias, 2016). As such, providers and learners are relieved from having to make a distinct and potentially limiting choice.

Feedback to General Propositions: Progression

All respondents agreed that the SEM model aligns with current progression opportunities to some extent (P1, Q2). Nevertheless, T4's optional comment reiterates their concern for traditional, western approaches:

'Progression opportunities are so broad beyond school that I think any GCSE curriculum will always fall short...Would the SEM Model be sufficient preparation for traditional conservatoire courses, Oxbridge music, or employment by organisations such as the Army or the C of E which require "traditional" qualifications or a good grounding in western music?'

The SEM model does not attempt to explicitly exclude western theory or practice, rather invites learners to choose the ways in which they engage with music. However, 3/4 respondents viewed limitations for the development and progression options for classical instrumentalists or composers as the most challenging or negative aspect of the model (P1, Q12).



Nevertheless, is there enough employment and progression opportunity requiring individuals to have a good grounding in western music to warrant that school music education is fundamentally built upon such requirements? Interestingly enough, 0/4 respondent answered 'Yes', when asked: 'Do you believe *the current curriculum* is relevant to all modern career and progression opportunities?' (P2, Q6). Rather, there was a 50/50 split in responses between 'Somewhat' and 'No'. T4 expanded:

'I think the current curriculum is a poor grounding for any progression in a musical career. It is too shallow to provide good preparation for many traditional HE courses, but too traditional to provide a sufficient grounding for work in the music industries'.

Without the capacity for schools to offer multiple music qualifications on a nationally consistent scale, can this issue of breadth versus depth, or modern versus traditional

overcome? Either way, the results of this small-scale consultation substantiate the researchers' initial concerns regarding to progression. That is, that the current GCSE Music curriculum may not be relevant to many of the diversifying life-course options for music. Subsequently, it may not be relevant to many young people's aspirations.

T4's recurrent reference to the implications for western approaches certainly implies that the SEM model may appear to implicitly favour certain pathways over another. However, with its emphasis on individual musical agency, the SEM's intention is fundamentally driven by exploration and choice to engage learners shaping and navigating their musical learning journeys, in line with their personal aspirations. This includes the choice to utilise western notation, listening to, compose and perform Classical repertoire on an instrument of choice. As previously stipulated, reallocated hub funding can be used to subsidise physical instrumental hire, for those interested (see Appendix 2). Additionally, as the indicative specification outlined, learners should be encouraged to utilise the abundance of online, virtual tutorials and various software to develop their skills and knowledge. Again, this can include Classical theory, composition and performance. Further research may serve to elucidate ways in which western classical music and instrumental learning can be sufficiently supported within a multi-modal music classroom.

Teaching and Learning: Curriculum Content

Accumulatively, each listed component of the SEM curriculum model where ticked by at least 2 respondents when asked what they liked, or, would like to see included in a reformed curriculum (P1, Q9).

P1, Q9: Is there a component of the SEM curriculum that model you like? Or, would like to see included in a reformed curriculum? Tick all that apply.	Ticks /4
Inter- or Cross- Disciplinary Music-Making Tasks	4
Collaborative Music-Making Tasks	3
Redefinition of Music Features to Include a Broader Range of Systems and Styles	3
Modern Contextual Learning Tasks	3
Critical Reflective Exercises	2
Self-Directed/Explorative Learning Tasks	2
Global Collaboration Partnerships	2
Music Careers Case Study Exercises	2
Increased Functions for Digital Technology	2
A Broader Range of Music-Making Processes	2

Whilst half of the respondents liked or wanted to see 'Self-Directed or Explorative Learning Tasks' and 'Increased Functions for Digital Technology' included in a curriculum reform, half also indicated that these components would be difficult to realise in practice (P1, Q10). In response to increased functions for digital technology, T4 suggested: *'if funding could be made available for each school to have a music technician who was appropriately trained this problem might be overcome'*. Nevertheless, this may only be necessary when it comes to hardware of specialist music software, which are not necessarily obligatory requisites to the SEM curriculum. Again, the fundamental basis for the curriculum is choice and therefore students and educators should embrace all available resources as specified, but there is no particular hardware or software resource that must be utilised. Moreover, the likelihood is that classrooms with specialist hardware or software, already have a music teacher or technologist that knows how to use it. Otherwise, as has already been discussed there is a diverse range of digital technology beyond that, which many young people will likely be comfortable using and are perhaps already using outside of the classroom (MCR, 2019 and Waldron, 2017). Including: digital resources and tools, cloud-based software interfaces and user-generated content (e.g. YouTube videos and MP3s), as well as sharing platforms and networked communities online, for support, information, discourse, and collaboration. In fact, learners may naturally tend toward such digital provisions when engaged with self-directed, explorative learning tasks (MCR, 2019; O'Neill, 2017 and Waldron 2017).

Every single respondent ticked 'Inter- or Cross- Disciplinary Music-Making Tasks', as a component of the SEM model that they liked, or would like to see as part of a curriculum reform (P1, Q9). This maintains the researchers position that broader applications for music within global arts and media industries are not sufficiently integrated in the music curriculum. In this vein, 75% of respondents liked or wanted a curriculum reform to include 'Collaborative Music-Making Tasks'; 'Redefinition of Musical Features to Include a Broader Range of Systems and Styles'; 'Modern Contextual Learning Tasks' (P1, Q9). This could suggest that respondents also feel that there is little crossover between educational systems and 'real-world' practices of music (as in Burnard and Haddon, 2015, 11).

Comparatively, only one respondent suggested that 'Inter- or Cross- Disciplinary Music-Making Tasks' would be difficult to realise in the classroom (P1, Q10). Similarly, only one respondent viewed the 'Redefinition of Musical Features to Include a Broader Range of Systems and Styles' and 'Modern Contextual Learning Tasks' as difficult to realise in the classroom. Moreover, no respondent felt 'Collaborative Music-Making Tasks', 'A Broader Range of Music-Making Processes' or 'Music Careers Case Study Exercises' as difficult to facilitate at all (P1, Q10). Therefore, it is clear at least that some level of reform is required to enable these teachers to realise such additional components in their teaching practice.

On the other end of the scale, Global Collaboration Partnerships was the only component where the percentage response for view of difficulty to realise in practice (75%) outweighed the percentage response for whether participants liked the component or wanted to see it included in a curriculum reform (50%). T3 expands: *'The Global Partnership idea is interesting, but would require careful monitoring from a safeguarding perspective'*. The brief suggested that hubs should be primarily responsible for facilitating and monitoring global partnerships. However, perhaps further responses, from more educators, hubs and global educators, should be sought before global partnerships are considered as a feasible curriculum component? This may be an avenue of research worth pursuing, in light of the MCR's and ACE's ambitions for the next 10 years (ACE, 2019 and MCR, 2019).

Curriculum Priorities and Objectives

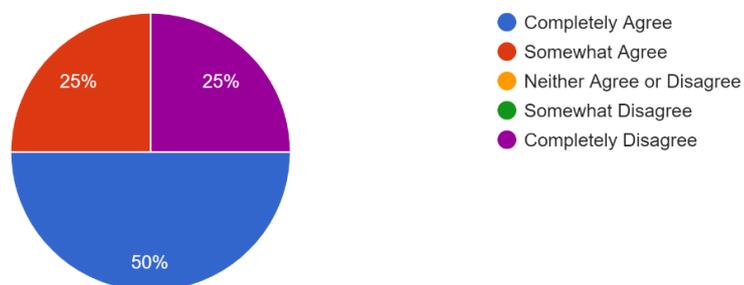
In general, the consultation revealed an overall positive response to the priorities and objectives of the SEM model. All participants agreed to some extent that the SEM model met objectives, fundamental to the notions of life-course sustainability for learners, posed throughout this research. Firstly, 3/4 completely agreed that: 'a curriculum, based on this model would equip learners with the capacities to meaningfully and purposefully engage with diversifying options for musical practice'. 1.4 somewhat agreed (P1, Q3). Moreover, 3/4 respondents agreed that the SEM curriculum model would allow [them] to adapt [their] lessons and learning objectives, to align with current and future changes in HE and industry (P1, Q4).

Importantly, $\frac{3}{4}$ respondents also agreed to some extent (2 completely agree; 1 somewhat agree) that the SEM Curriculum Model will allow learners to explore and develop more personally meaningful music identities, compared to the current curriculum (P1, Q5). T3 expands: 'I feel a good curriculum and a good teacher gives pupils access to a wide range of music and culture, allowing pupils to explore, and appreciate all forms of music making, while developing their own musical direction and identity' (T3). Arguably, this is one of the core objectives of the SEM model, yet it was T3 that selected 'completely disagree'. It is difficult to determine whether this response insinuates that the SEM may not be a good curriculum, as per the written response. Or, whether the incongruent nominal response was determined by the view that the SEM does not allow learners to explore any more personally meaningful identities than the current curriculum already does. The latter is quite possible, as aforementioned, it is T3 alludes to teaching a broad music offer.

Part 1, Q5:

5) To what extent do you agree with the following statement: 'The SEM Curriculum Model will allow learners to explore and develop more personally me...identities, compared to the current curriculum'?

4 responses



Comparatively, there was a 50/50 split between 'somewhat agree' and 'somewhat disagree,' when participants were asked the same of current curriculum and curriculum resources (P2, Q8).

Notwithstanding, $\frac{3}{4}$ also completely agreed that 'The SEM Curriculum Model has the potential foster life-long engagement with music'. $\frac{1}{4}$ somewhat agreed (P1, Q6). Similarly, as per the MCR ambition, all participants agreed to some extent that the SEM model will engage young people in shaping their own learning pathways, (P1, Q7), (75% somewhat agree; 25% completely), (MCR, 2019). However, T3 shared a concern about learner motivation in the additional comments:

‘only if they are provided with sufficient individual guidance. In my experience some GCSE pupils have limited enthusiasm and commitment, and would if left to their own devices would be most likely to choose the easiest option rather than the most personally-rewarding learning pathway’ (T3).

Indeed, some existing studies of learner-centred theory in practice may corroborate T3’s concern (see for example, Guzetta, 2019, 267). Nevertheless, as previously highlighted, increased student independence can lead to more effective, lifelong learning, as is the basic concept of learner agency (Schoon, 2018; Pitts et al., in MCR, 2019, 53 and Hallam, 2002).

Training and Delivery

Promisingly, all respondents indicated that they would feel ‘somewhat confident’ in delivering a curriculum based on the SEM model, with a moderate level of training. On a scale of 1-10, with 10 being complete retaining and 1 being no training at all, 3 participants opted for level 7 and 1 for level 6. This is a reasonable response for a curriculum reform. Two optional comments regarding specific training needs were provided, 1) ‘IT and Technology’, and 2) ‘Specific Intricacies and Requirements’. The latter may have been somewhat alleviated with receipt of the indicative specification, provided in the thesis, omitted in favour of a shorter brief for the purpose of the time-scale of the consultation. Formerly, as discussed specific hardware and software is not a necessary requisite and teachers need only be able to moderate, facilitate, and guide (Waldron, 2017 and Tobias, 2016).

In terms of other logistical practicalities for realising the SEM in the classroom, ‘subjective and flexible learning outcomes’ and ‘supporting learners on multiple technological platforms’ were surprisingly not common areas of concern. Only ¼ indicated these aspects as challenging or negative (P1, Q12). No respondent indicated that they were concerned about a change of school music culture, such as extra curricula, as a negative or challenging aspect of the model. 2/4 did indicate ‘classroom management and tracking’, ‘safeguarding’, ‘accessing and monitoring digital resources’ and ‘supporting learners to engage with a broader range of musical styles’ as challenging or negative aspects (P1, Q12). These areas may need further investigation, but may be overcome with relevant training and CPD in relation to IT and perhaps learner-centricity to allow the learners to lead their engagement in

broader musical styles. Finally, all 4 respondents agreed that the appraisal of self-directed/ collaborative made-music in a range of formats (responding to each contextual brief), in combination with reflective exercises, is a feasible assessment strategy (P1, Q13).

Summary

This supplementary small-scale teacher consultation has been an enlightening exercise. Whilst the process did not necessarily illuminate any new perspective on the model itself, it has provided valuable insight. Each of these educators clearly have their students at the heart of their teaching. They all want their students to holistically benefit from their school music experience and help them realise meaningful musical trajectories. The responses were largely positive about the SEM's general capacity to support these priorities.

This model may not be the ultimate prototype for a single, consolidated music qualification. In particular, there is concern that it could limit development and progression options for classical instrumentalists and composers. Moreover, negotiating and achieving collaboration with external partners, particularly on a global scale is viewed as a challenging aspect of the model. This correlates with concerns regarding 'classroom management and tracking', 'safeguarding', 'accessing and monitoring digital resources' and 'supporting learners to engage with a broader range of musical styles'. Nevertheless, at least half of the respondents in this consultation liked every single listed component, or would like to see it feature in a curriculum reform, including global collaboration partnerships.

Most significantly, all four respondents favourably responded to the idea inclusion inter- or cross- disciplinary music making tasks. Collaborative music-making, the redefinition of musical features to include a broader range of systems and styles, and modern contextual learning tasks were also popular components that participants perceived to be relatively easy to facilitate. Pertinently, it is clear overall that not only are these particular participants open to change, but would feel relatively confident embracing and implementing it, provided they were supported to do so, with relevant training and funding.

Conclusions

This research has presented that a socio-ecological approach to the development of musical agency, has the potential to consolidate multiple matrixes pertinent to the future of music education. As exhaustively documented in music research, globalisation and digitisation afford music education low-cost, and increasingly funded, provisions and practices, that better assimilate with policy perspectives, as discussed in chapter 1. Technology offers constant exposure and immersion in musical listening, and downloadable, portable applications and online tutorials can support self-directed musical learning. With state-of-the-art studios at learners' fingertips, young people are able to make music with increasing experimentation and independence. Young people are engaging with music outside of the classroom and, more connected than ever, musical experiences can be shared across the globe, at the click of a button. As is the basis for constructivist learning theory, the SEM approach to the development of musical agency transposes these common self-led engagements with music into the formal classroom (Waldron, 2017). Its guiding principles are prioritising student choice and facilitating reciprocal person-context interactions within scaffolded 'real-world' socio-systems, in which to apply musical choices. With digital citizenship, curriculum-specific careers-education and personal development woven into each subject component, as per Ofsted regulation, as well as the potential for the development of STEM skills, the synthesised SEM curriculum model offers sustainability first, by way of policy assimilation. By utilising increasingly funded solutions to fulfil subject-specific aims, clearly connected to inspection judgements, schools should feel 'confident and enabled to put music at the heart of their students' learning,' without the need for significant government reform (MCR, 2019, Ambition 1). In such, this reformed approach to GCSE music may well accomplish the consistently mutual ambition, across all calls for change and since the 2011 NPME: a consistent provision of music for all (DfE, 2011).

From a progression perspective, this research postulated that socio-cultural misalignment between music education and 'real-world' engagements with music is likely to prevent many young people from embarking on a music education pathway. Embedding common out-of-classroom practices, that many young people are already

engaging with, as above, goes some way toward addressing this. In addition, prioritising the development of musical agency serves to equip learners with the ability to act in different musical contexts with increasing autonomy and therefore broadens their progression options (Schoon, 2018). With no prescription of skill and knowledge requirements, learners take responsibility for their musical actions and development, within each given context. Increased student-independence determines agentic learning ecologies. Which, contribute to personal development and SMSC, as the case studies demonstrated in chapter 3, but are likely to lead to promote more effective learning and subsequently, further musical engagement (Pitts et al. in MCR, 2019, 53). In combination, the sense of efficacy, purpose and meaning afforded by increasing musical agency, the SEM has potential to foster life-long engagement with music. A core ambition for music education, since the 2011 NPME.

As globalisation and digitisation continue to diversify the life-course options for musical learners, the SEM approach determines continuously adapting learning-contexts and content, as each socio-system naturally changes over time. This adaptability positively future-proofs the curriculum; there will be no need for significant reforms, as the ways young people engage with music and relevant industries inevitably continue to transform. With the updated sociological definition of music, new music and new resources can be easily incorporated into the curriculum, as they emerge. Hence, the synthesis of a SEM approach to musical agency functions to permanently resolve the notable chasm between young people and music education, and music education and industry, as consistently attributed to the current, traditional model. With this reform, music education continuously realigns with diversifying life-course options and learners' can continuously realign their goals, skills and knowledge accordingly. In such, learners will be equipped to navigate their own musical pathways, through increasingly uncertain ecological landscapes, fulfilling MCR ambition 7 (MCR, 2019, 52-55).

Finally, inquiry led, experiential learning can accommodate *all* social and cultural perspectives and differentiations. This is a key factor for avoiding geographical variations of provision and quality, as values and meanings of music that will inevitably differ between schools, individuals, societies and cultures. With such flexibility, the

SEM approach to the development of musical agency has the capacity to act as a consistent model for a sustainable and holistic GCSE Music curriculum model, nationally and internationally. This is an exciting prospect for music education to further expand the diversity of skills and participation in music, within global multi-media industries.

In conclusion, this research has synthesised a comprehensive approach to a sustainable and holistic music curriculum. With hub intervention an additional complement, the core provision of such a music curriculum does not ultimately depend on precarious funding and performance measures. Rather, assimilating with wider government initiatives and core regulation requirements, the SEM approach to the development of musical agency integrates increasingly economically and socially relevant, low-cost concepts and provisions. As presented, digital technology can support identity-work processes and socio-cultural learning, mainly by facilitating replicative real-world practices and processes of music, reflecting life-course options for musical learners. Some secondary schools, such as TES Creative School of the Year 2018 (CS2), have already successfully integrated similar approaches, acting as their own LCEP. Increasing academisation will similarly allow other schools the increased curricula freedom to do so. However, with the core ambition of the MCR, that 'every young person, regardless of background or circumstances, is supported to realise her or his full musical potential', all school types must be able to confidently provide such a purposeful GCSE music offer (MCR, 2019, 4-5, 22). Therefore, this research has presented a necessary curriculum model reform for a nationally consistent, relevant and sustainable music education.

Limitations and Future Research

In an ideal world, this curriculum model would have been trialled as a practice-based study. The decision to rather induct a comprehensive curriculum model, following a multi-perspective, holistic research approach was made on the basis that practice-based research in music education, is most often isolated to the curriculum and the classroom. Thus, the SEM approach to the development of musical agency demonstrates the potential for GCSE Music to assimilate policy, provision, practice and progression, appealing to factors of sustainability, from all stakeholder perspectives.

Practically testing such a reform would require a time-frame beyond the scope of this research. Whilst a small-scale survey consultation was carried out with secondary classroom teachers served to supplement the lack of practical try, this was limited in size and geographical scope due to the additional pressures of Covid-19. Furthermore, assessing the SEM model's resilience to policy and policy changes in particular would require a longitudinal integration of the curriculum model into a number of secondary schools, of different types and location. This would be a good test of sustainability and presents as line for future research development.

An additional limitation of this research, is that it has focussed mainly on the forward trajectory of progression. To most effectively integrate and contextualise different socio-ecologies at GCSE, a lower-level music curriculum reform would also be required. Currently, there is a lack of effective digital, world and global musical learning, pre-requisite to the compulsory, and increasingly critical, study of cultural-contexts, KS3 onwards. However, the curriculum model presented in this research, is not appropriate for said school stages. This is simply due to the fact that the acquisition of musical agency requires a level of critical and conceptual thinking, likely beyond the capabilities of most primary school, and lower secondary, students (EDT, 2017). Ideally, primary school and lower secondary learning would prioritise exposure to a range of collaborative music-making activities, similarly facilitated by hubs and social networking, as discussed in chapter 7. This would prepare learners for the development of musical agency within different socio-ecologies at upper-secondary level. A review of the primary music curriculum is underway. Upon the publication of this review, future research should aim to scrutinise the alignment of musical learning, across transitional stages of education.

Finally, this research has presented a broad, tailorable approach to musical learning that serves to support a range of pathways. Nonetheless, the learner-progression perspective informing this approach has been ascertained by an interpretative contextual inquiry of diversifying HE and industry opportunities. This poses two limitations. Firstly, it does not represent *authentic* journeys of musical progression. Secondly, it somewhat overlooks post-16 (level 3) qualifications.

The initial decision to opt for an interpretative inquiry of HE and industry to form the learner-progression perspective was made for two reasons. Firstly, as a direct advanced qualification, offered by the same examining bodies, it is likely that an A-Level music reform would naturally follow any GCSE (level 2) music reform, following the same content and structure. Additionally, alongside A-Levels, many schools and colleges offer vocational courses at level 3, including BTECs and diplomas in different areas of music, pertaining to the diversifying post-18 options (such as Pearson, 2019a, 2018 and 2016). Hence, until now, there have been a number of level 3 progression options for musical learners.

However, as this research was underway, a level 3 reform was initiated. This reform will see vocational qualifications, such as BTECs and other Advanced General Qualifications phased out, to be replaced by T-Levels (see DfE, 2019a). Although T-Levels are proposed to be industry-reflexive qualifications, there will be no T-Level relevant to music. How will this limitation of post-16 options in music impact progression in music education and future engagements with music? This is a crucial question for music education research. In such, future research should endeavour to capture authentic, longitudinal progression trajectories of musical learners who opted to continue their musical learning via vocational routes. What were the initial reasons and influences behind their decision to follow a vocational route? What was the impact of this decision? Would they have still chosen to continue with music education if A-Level music was the only option? With the full T-Level roll-out expected for 2023, there is limited time to ask these questions. Nonetheless, for music education to be truly learner-centred and support progression in music for all, as implicated by the MCR, it must be shaped by the answers to such. The results would serve to form a case for a T-Level in music, as a progression route into music and the creative industries, alongside A-Level music, or confirm a necessary A-Level reform. This is a necessary next-step for ensuring sustainable progression for musical learners in the UK.

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Glossary of Terms and Abbreviations

ABRSM- Associate Board of Royal School of Music: an independent registered charity offering recognised graded examinations in music theory and practice, and published resources.

ACE- Arts Council England: a non-departmental public body of the Department for Digital, Culture, Media and Sport. They invest government and national lottery funding into arts and culture, conduct research, give advice and promote partnerships and other activities to help the arts and culture sector develop.

<https://www.artscouncil.org.uk/>

ACM- Academy of Contemporary Music: a music school and specialist provider of music industry education, at higher education level. <https://www.acm.ac.uk/>

A-Level- Advanced Level: a level 3 subject-based qualification offered by the educational bodies in the UK to students completing secondary or pre-university education.

BIMM- British & Irish Modern Music Institute: a leading provider of music education in Europe, offering course at higher education level. <https://www.bimm.ac.uk/about-bimm/>

BTEC- Business and Technology Education Council: refers to the recognised vocational qualifications offered by the council at Level 2 and 3, delivered in some secondary schools, sixth forms and colleges.

C (1-4)- Component: refers to each component within the indicative specification.

CLA- Cultural Learning Alliance: a multi-trust funded organisation advocating for the importance of, and equality in, the arts and cultural education sector, providing policy analysis, evidence, and arguments. <https://culturallearningalliance.org.uk/about-us/>

CMU- Complete Music Update: a limited company that helps people to navigate and understand the music business, through media, training, research, consultancy and a range of music industry events. <https://completemusicupdate.com/thebasics/>

CPD- Continuous Professional Development: refers to the process of tracking and documenting the skills, knowledge and experience, gained both formally and informally through work, beyond any initial training.

CS (1-6)- Case Study 1-6: refers to each case study presented in Chapter 3 (see Appendix. N: CQM Case Studies Table).

CQM- Curriculum Quality Model: refers to the curriculum quality model proposed by Ofsted (See fig.2 and fig.13 in Ofsted, 2018c).

DAW- Digital Audio Workstation: a digital audio workstation is an electronic device or application software used for recording, editing and producing audio files.

DfE- Department for Education: a ministerial government department, responsible for children's services and education, including early years, schools, higher and further education policy, apprenticeships and wider skills in England.

<https://www.gov.uk/government/organisations/department-for-education>

DMCS- Department for Media, Culture and Sport: a ministerial government department, helping to drive growth, enrich lives and promote Britain abroad, by protecting and promoting cultural and artistic heritage and helping businesses and communities to grow by investing in innovation and highlighting Britain as a fantastic place to visit. <https://www.gov.uk/government/organisations/department-for-digital-culture-media-sport>

GCSE- General Certificate of Secondary Education: a level 2 qualification in a specific subject typically taken by school students aged 14–16.

HE- Higher Education: undergraduate and postgraduate study that takes places at universities and Further Education colleges, typically for qualifications, levels 4-8.

ICMP- Institute of Contemporary Music Performance: a London-based college of music, delivering a specialist range of industry-aligned HE and postgraduate qualifications. <https://www.icmp.ac.uk/about-icmp>

ISM- Incorporated Society for Musicians: the UK's professional body for musicians, membership to which provides musicians with essential advice, insurances, legal help and more.

ISME- Incorporated Society for Music Education: a professional organisation of persons involved with music education, that facilitates research, conferences and events, with the mission to enhance experiences of music, in the life of all people, build and maintain a worldwide community of music educators, and promote music education worldwide. <https://www.isme.org/about>

KS (1-4)- Key Stage 1-4: stages of the state education system in England, setting the educational knowledge expected of students at various ages:

KS1: Years 1-2, ages 5-7 (lower primary). KS2: Years 3-6, ages 7-11 (upper primary).

KS3: Years 7-9, ages 11-14 (lower secondary). KS4: Years 10-11, ages 14-16 (upper secondary).

LCEP- Local Cultural Education Partnerships

ACE-initiated partnership programmes comprising of a Bridge Organisation that works with schools, the local authority, voluntary and community organisation, Higher Education, Music Education Hubs, and other funders to drive a joined-up art and

culture offer locally. <https://www.artscouncil.org.uk/children-and-young-people/working-partnership>

MCR- Music Commission Report: the final report of an 18-month inquiry, exploring how to better sustain and support progress in making and learning music. The report has brought together research, evidence and insights from people involved in music making, learning and teaching at all levels. <http://www.musiccommission.org.uk/>

MEC- Music Education Council: a registered charity, acting as a medium for bringing together in a working relationship those organisations and institutions in the UK involved in music education and music education training. <https://mec.org.uk/>

NPME- National Plan for Music Education: a government publication outlining the aims of the national plan for music education and how it will affect schools, LAs and private music teachers, since 2011. The plan will extend to 2020. <https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education>

Ofsted- the Office for Standards in Education, Children's Services and Skills: a non-ministerial government department, reporting to Parliament, responsible for inspecting a range of educational institutions, including state schools and some independent schools. <https://www.gov.uk/government/organisations/ofsted>

Ofqual- The Office of Qualifications and Examinations Regulation: a non-ministerial government department that regulates qualifications, exams and tests in England. <https://www.gov.uk/government/organisations/ofqual>

QAA- the Quality Assurance Agency for Higher Education: the independent body that checks on standards and quality in UK higher education. <https://www.qaa.ac.uk/>

RG- Russell Group: refers to the self-selected association of twenty-four public research universities in the United Kingdom, often perceived as leading. See: Appendix 1 and <https://russellgroup.ac.uk/>

SMSC- Social, Moral, Spiritual and Cultural Development: refers to the over-arching umbrella that encompasses personal development across the whole curriculum, required by Ofsted regulation (see: Ofsted, 2019).

SEM- Socio-Ecology Model: a theory-based framework for understanding the multifaceted and interactive effects of personal and environmental factors.

STEM- Science, Technology, Engineering and Maths: a term used to group these disciplines.

T-Level- Technical Level: new 2-year courses for September 2020 to meet the needs of industry and prepare students for work. Equiv. to 3 A Levels. <https://www.gov.uk/government/publications/introduction-of-t-levels/introduction-of-t-levels>

Appendix 1: Russell Group Universities: Music Courses (2019 Entry)

Standard Entry Requirements Taken from BA (Hons) Music and/or BMus (Hons).

Details Correct as of January 2019 (see University of Birmingham, 2019 and others in Bibliography).

R.G University	Offers Music BA/ BMus (Y/N)	No. of UG Course Variations with Music Component	Standard A-Level Entry Requirements	BTEC Quals. Considered?
University of Birmingham	Y	3	AAB incl. Music OR AAB + Gr: 7-8. Contextual considered*	If combined with A-Level Music
University of Bristol	Y	5 10 for 2019	AAB incl. Music OR BBC with B in Music with Contextual circ.*	DDM if combined with A-Level music OR Gr:8
University of Cambridge	Y	1	A*AA incl. Music OR Gr:8 at Merit	N/A
Cardiff University	Y	14	AAB-BBB incl. Music + Gr:7-8	Welcomed
Durham University	Y	7	AAB incl. Music OR AAB+ Gr:8	Considered with A-Level Music OR Gr:8
University of Edinburgh	Y	4	AAA-AAB, Gr:8 for Performance Module. Theory module CAN replace A-Level Music	Unknown
University of Exeter	N	N/A	N/A	N/A
University of Glasgow	Y	3 UG Only 59 incl. Enhanced First Degrees	ABB-BBB + Grade 5 theory + Grade 8 practical	N/A
Imperial College London	N**	1**	A*A*A* + equivalent Gr:8	N/A
King's College London	Y	2	AAB incl. A in Music OR Gr:8 equivalent	Considered with A in A-Level Music OR Gr:8 Music Theory
University of Leeds	Y	12/11 with Enhanced First Degree	AAA-ABB incl. Music OR AAA-ABB with Gr:8	DDD in a music specialism with evidence of musical literacy.
University of Liverpool	Y	241	ABB OR BBB + Gr:8	BTEC's considered at DDM with A-Level Music or Gr:8 Theory
London School of Ecs and PolSci	N	N/A	N/A	N/A
University of Manchester	Y	3	AAA-ABB incl. A in Music + Gr:8- lower end contextual circ.*	Considered with A-Level in Music + Gr:8

Newcastle University	Y	3	ABB incl. Music OR Gr:8 Performance	In a music-related subject- DDD + ABRSM Gr:5 Theory.
University of Nottingham	Y	4	AAB/ABB incl. B (min) Music/Music Tech + Gr:8 Performance and Gr:5 Theory	DDD in the BTEC Level 3 Extended Diploma in Music + Gr:5 Theory
University of Oxford	Y	1	AAA incl. Music; Grade 5 keyboard advised + two written works. Contextual background considered*	N/A
Queen Mary University Ldn.	N	N/A	N/A	N/A
Queen's Uni. Belfast	Y	7	BBB incl. Music OR BBB +Gr:8 theory	Considered with 100 credits at Dist. + Music A-level or Gr:8
University of Sheffield	Y	7-8	AAB-BBB incl. Music/Music Tech OR Gr:5 performance and Gr:5 Theory	DDD in Music
University of Southampton	Y	8	AAB to BBB, including Grade B in Music; and Grade 8 or equivalent standard. Contextual background considered*	Considered
University College London	N	N/A	N/A	N/A
University of Warwick	N	N/A	N/A	N/A
University of York	Y	4 /6 with enhanced first degree	AAB-ABB incl. Music at A OR Gr:8 performance + Gr:5 theory	Considered DDD-DDM

*Contextual offer refers to applications from students falling into certain demographic categories, i.e. care leavers.

**BSc Physics and Music Performance ONLY

Overview

ALL music courses, apart from Edinburgh require Music A-Level OR/AND ABRSM Gr:7-8 equiv.

Some offer lower entry requirements if a summer school was attended, such as Newcastle university, but this does not overwrite the qualification requirements: Level 3 (A-level), or ABRSM grade 5 theory/grade 8 performance.

Appendix 2: Re-Allocating Hub Funding

Current hub allocations total £75.48 million. In addition, music classrooms will likely require music software downloads are reputedly expensive, even with educational discounts (see Sibelius, Logic, etc). Decolonising the music curriculum, allowing for the integration of cloud-based software and portable digital applications, avoids double spending. The following demonstration serves an indication only and does not reflect the way in which hub funding is proportioned or calculated. Amounts will therefore vary depending on allocation guidelines; however, this process serves to illustrate the potential cost-saving involved in curriculum reform, in line with the arguments presented throughout this research.

The average KS4 cohort consists of 380 pupils and for the purpose of this argument, we will assume that half of these opt for music at GCSE (190), although, it is likely to be less. In this case, the total cost for *both* MusicFirst subscriptions per school would cost £5,200, which is already nearly half the amount considered low-procurement.

If hubs were to fully fund this in each secondary and independent school (5,705 total), the amount would total £29,666,000.

If schools were to contribute a one-off payment of £20 per GCSE music student:

$190 \times £10 = £3,800$ (this could be offered as the subsidised rate for school subscriptions).

$£3,800 \times 5,705 = £21,679,000$.

This would cost hubs £7,987,000 to facilitate, at £1,400 per secondary and independent school, leaving £67,493,000 of the current budget for 16,776 primary schools, 1,256 special schools and 351 pupil referral units.

Allocating the same amount (£1,400) for primary schools, special schools and pupil referral units:

$18,383 \times £1,400 = £25,736,000$.

$\times 2$ key stages = £51,472,000.

Running total hub spend: £59,459,000.

+ Allocating same amount (£1,400) for KS3:

$5,705 \times 1,400 = £7,987,000.$

Running total hub spend: £67,446,000.

This leaves 8million for early years provisions and CPD alone, at £52,980 per local authority, currently under ACE hub allocations- more than Rutland and Cornwall are allocated for all provisions (19/20).

Note: MusicFirst is offered only as an example of a cloud-based selection of Music Software. MusicFirst offers General Secondary package, starting at £900 for 100 students and a GCSE/A-Level package starting at £350 for 20 students. Both are combined in this demonstration to ensure all applications featured in the digital application appendix are offered. Costs may be significantly lower when designing a custom package, avoiding crossovers in each. Nonetheless, custom package requires institutional login for sign-up and therefore actual pricing for a specific combination of apps are not obtainable for this research.

This research holds no affiliation to MusicFirst, it has simply been identified as the most comprehensive cloud-based resource bank for music education, at this point in time.

Appendix 3: Ethical Approval Letter



18 June 2020

Dear Abigail Bruce

Your application 1570 -Developing a Curriculum Model for GCSE Music has been reviewed. After careful consideration the review panel (on behalf of the University Research Ethics Committee) has agreed a favourable ethical opinion.

Should you make any changes to your project that impact on your ethics application, please submit an application for amendment.

Please be aware that it is the responsibility of the researcher to ensure that all aspects of the research (including future use of data) are fully compliant with General Data Protection Regulation (GDPR).

We wish you every success in conducting this project.

Yours sincerely,

KUREOS Administrator

on behalf of the Kingston University Research Ethics Committee

Appendix 4: Teacher Consultation Questionnaire

Pre-Questionnaire Brief

The first part of survey will ask for your responses to a theoretical curriculum model and consist of 14 questions. The second part will ask for your responses to 14 additional questions, referring to the current GCSE music curriculum. These would include questions regarding resources, including hub provisions, as well as statements from the recently published 2019 Music Commission Report, initiated by the ABRSM and Arts Council England. All of these referenced sources are publicly available.

Disclaimer

All the information that you provide during the course of this survey questionnaire will be kept strictly confidential and anonymous.

In responding to this survey, you confirm that you are over 18 and consent to your anonymous responses being published for research purposes.

Part 1- SEM Curriculum Model:

1) To what extent do you agree with the following statement: ‘The SEM Curriculum Model represents a more inclusive approach to musical learning, compared to the current curriculum’? *Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree*
How so? Comment Optional

2) Assuming the same model is adopted at GCSE and A-level, to what extent do you think the model aligns with progression opportunities in music? *Completely Aligned, Somewhat Aligned, Neutral, Somewhat Misaligned, Completely Misaligned +*
Comment Optional

3) To what extent do you agree that: ‘a curriculum, based on this model would equip learners with the capacities to meaningfully and purposefully engage with diversifying options for musical practice’? *Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree +* Comment Optional

4) To what extent do you agree that the SEM curriculum model would allow you to adapt your lessons and learning objectives, to align with current and future changes in HE and industry? *Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree +* Comment Optional

5) To what extent do you agree with the following statement: ‘The SEM Curriculum Model will allow learners to explore and develop more personally meaningful music identities, compared to the current curriculum’? *Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree +* Comment Optional

6) To what extent do you agree with the statement: 'The SEM Curriculum Model has the potential foster life-long engagement with music'? *Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree + Comment Optional*

7) To what extent do you agree that the model will engage young people in shaping their own learning pathways? *Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree + Comment Optional*

8) If you were trained in its content, how confident would you feel delivering a curriculum, based on this model?
Very confident, Somewhat Confident, Neutral, Somewhat Unconfident, Not Confident at all

9) Is there a component of the SEM curriculum that model you like? Or, would like to see included in a reformed curriculum? Tick all that apply.

- *Critical Reflective Exercises*
- *Self-Directed/Explorative Learning Tasks*
- *Collaborative Music-Making Tasks*
- *Inter- or Cross-disciplinary Music-Making Tasks*
- *Global Collaboration Partnerships*
- *Music Careers Case Study Exercises*
- *Increased Functions for Digital Technology*
- *Redefinition of Musical Features to Include a Broader Range of Systems and Styles*
- *A Broader Range of Music-Making Processes*
- *Modern Contextual Learning Tasks*

10) Which of these components do you feel would be most difficult to realise in classroom practice?

As above. Comment Optional

11) On a scale of 1-10, what level of training do you think you would need to facilitate lessons based on this model?

Scale: with 1 being no training required and 10 complete re-training

What training in particular? Please specify (optional).

12) As a teacher, what do you see as the most challenging/negative aspect of this curriculum model?

Please rate the following from 1-10, with 1 as most challenging/negative and 8 as least challenging/negative.

- *Safeguarding*
- *Classroom management/tracking*
- *Accessing and monitoring digital resources*
- *Supporting learners to engage with a broader range of musical styles*
- *Supporting learners on multiple technological platforms*
- *Negotiating and achieving collaboration with external partners*

- *Change of school music culture, such as extra-curricular*
- *Diluted depth of knowledge and skill, in favour of breadth*
- *Learning development outcomes too flexible/subjective to practically assess*
- *Limits development and progression options for classical instrumentalists/composers*

Add another, not listed (Optional).

13) Do you think the appraisal of self-directed/collaborative made music, in response to a contextual brief, in combination with a reflective exercise, is a feasible assessment strategy? Yes, No, Unsure, No Opinion

14) Would exam-based, summative assessments, responding to hypothetical briefs be a better assessment approach than reflective exercises, in your opinion? Yes, No, Unsure, No Opinion

Part 2: Questions on Current/General Curriculum

1) In terms of accessibility, how inclusive do you perceive the current music curriculum to be? All-inclusive, Very Inclusive, Adequate, Not Very Inclusive, Exclusive
Comment Optional

2) For which component, if any, do you utilise digital technologies in your current teaching and learning approach? Tick all that apply.

- a) *Performance*
- b) *Composition*
- c) *Listening and Appraising: Set Works*
- d) *Listening and Appraising: General Aural Skills*

3) Which type software or resources do you use? Tick all that apply.

- a) *Notation software, such as Sibelius.*
- b) *DAWs (Digital Audio Workstations), such as Logic.*
- c) *Pre-recorded digital resources, e.g. MP3, MP4, WAV files.*
- d) *Other interactive interfaces, such as O-Generator.*
- e) *Live streaming services.*
- f) *Collaborative online workstations.*
- g) *Plug-in instruments.*
- h) *Software instrument interfaces.*
- i) *Assistive technology for SEN and disabled students.*
- j) *Other, please specify.*
- k) *None of the above.*

Please specify (optional).

4) How would you like to see digital technology utilised in music education?

- a) *Facilitate collaborative music-making activities online.*
- b) *Share open resources for access to a broader variety of cultural experiences, e.g. streamed live events.*
- c) *Assistive technology for SEN and disabled students.*

- d) *High-quality digital applications for tailored/self-directed musical learning.*
- e) *Increased availability of low-cost digital applications as resources.*
- f) *Other*
- g) *None of the above.*

5) On page 53 of the Music Commission Report (2019) it is iterated that ‘new technologies have dramatically changed young people’s opportunities and expectations for self-directed learning in music’. To what extent do you agree with this statement? Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree + Comment Optional

6) Do you believe the current curriculum is relevant to all modern career and progression options? Yes, No, Unsure, No Opinion + Comment Optional

7) How important do you feel music is as a tool for mental health and wellbeing? Very Important, Somewhat Important, Neutral, Somewhat Unimportant, Very Unimportant

8) To what extent do you agree that current curriculum and curriculum resources allows individual learners to explore and develop personally meaningful music identities? Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree

9) To what extent do you agree that learners should engage with a broad range of music-making processes, inclusive of all systems and styles? Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree

10) To what extent do you agree learners are currently afforded the opportunity to engage with a broad range of music-making processes, inclusive of all systems and styles? Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree

11) To what extent do you agree global/world music cultures are authentically represented in your current teaching? Completely Agree, Somewhat Agree, Neither Agree or Disagree, Somewhat Disagree, Completely Disagree

12) Do you believe current curriculum and curriculum resources are adequately diverse, in their representation of musical style and genre? Yes, No, Unsure, No Opinion

13) Do you currently utilise hub provisions? Y/N Which? Optional

14) Do you believe hubs provisions need updating to better align with diversified options for HE and industry? Yes, No, Unsure, No Opinion + Comment Optional